THE TIMES
LITERARY SUPPLEMENT
17 MAY 1974
3,767

Asia 516
Classical Studies 530
Fiction 517
Irish History 525
Literature & Criticism 518, 536
Science 535
Social History 520

Encyclopedias and Reference Books 521-4, 531-534

The Academic Who's Who 1973-1974 .. 533
Africa South of the Sahara 1974 .. 534
I. A. A. G. Agung: *Twenty Years: Indonesian Foreign Policy* .. 516
B. L. Anderson (Editor): *Capital Accumulation in the Industrial Revolution* .. 536
M. Bence-Jones: *Palaces of the Raj* 516
M. Butor: *Répertoire 4* .. 515
C. W. Cain (Editor): *Aircraft in Profile* .. 536
G. K. Chesterton: *Greybeards at Play and other Comic Verse* .. 518
Commonwealth Universities Yearbook 1973 .. 533
M. Cunliffe (Editor): *American Literature to 1900* .. 524
S. Doubrovsky: *La place de la madeleine* .. 513
Egon Ronay's Dunlop Guide 1974 .. 534
H-D. Evers (Editor): *Modernization in South-East Asia* .. 516
The Far East and Australasia .. 533
M. A. Finocchiaro: *History of Science as Explanation* .. 535
The Girls School Yearbook 1974 .. 534
The Good Food Guide 1974 .. 534
G. R. Gupta: *Marriage, Religion and Society* .. 516
C. Harris: *Islington* .. 520
G. S. Hawkins: *Beyond Stonehenge* 535
G. M. D. Howat: *Stuart and Cromwellian Foreign Policy* .. 536
Istoria tou ellinikou ethnous Vol 4 .. 530
D. Johnson (Editor): *The Making of the Modern World* .. 536
H. Kratz: *Wolfram von Eschenbach's "Parzival"* .. 536
M. Marc-Lipiansky: *La Naissance du monde proustien dans "Jean Santeuil"* .. 513
R. Marshall: *The Haunted Major* .. 529
1974 Michelin: Great Britain and Ireland. Greater London Hotels and Restaurants .. 531
D. W. Miller: *Church, State and the Nation in Ireland 1898-1921* .. 525
J. E. Moore (Editor): *Jane's Fighting Ships 1973-4* .. 531
R. Mortimer (Editor): *Showcase State* .. 516
W. T. Neill: *Twentieth Century Indonesia* .. 516
J. Oaksey: *The Story of Mill Reef* .. 529
D. Page: *Folktales in Homer's Odyssey* .. 530
D. Pataky and I. Marjai: *Ships in Art* .. 536
C. L. M. Penders: *The Life and Times of Sukarno* .. 516
M. Perceval-Maxwell: *The Scottish Migration to Ulster in the Reign of James I* .. 525
R. Pretty and D. Archer (Editors): *Jane's Weapon Systems 1973-4* .. 531
L. B. Price (Editor): *Marcel Proust* 515
The Public and Preparatory Schools Yearbook 1974 .. 531
E. Quayle: *The Collector's Book of Boys' Stories* .. 529
P. E. Razzell and R. W. Wainwright (Editors): *The Victorian Working Class* ..
J-P. Richard: *Proust et le monde sensible* ..
E. W. Russell: *Report on Rodents*
G. Savage and H. Newman: *An Illustrated Dictionary of Ceramics*
R. Shattuck: *Proust* ..
F. B. Stark, C. B. Link and E. L. Packer (Editor): *Flowers, House Plants, Rock Gardens and Water plants, Flowering Trees and Shrubs* ..
J. Sullivan (Editor): *G. K. Chesterton* ..
J. W. R. Taylor (Editor): *Jane's All the World's Aircraft 1973-4* ..
L. Warwick: *Theatre Un-Royal* ..
Whitaker's Almanack ..
Who's Who 1974 ..
Willing's Press Guide 1974 ..
Wisden's Cricketer's Almanack ..
The World of Learning 1973-4 ..
The Writers' and Artists' Yearbook 1974 ..

FICTION

K. Benton: *Death on the Appian Way* ..
F. Cordero: *Viene il re* ..
H. Gilbert: *An Offence Against the Persons* ..
K. Markandya: *Two Virgins* ..
R. Merle: *Malevil* ..

CLASSIFIED ADVERTISEMENTS

LIBRARIANS

PUBLIC & UNIVERSITY

UNIVERSITY OF AUCKLAND
New Zealand
SENIOR LECTURESHIP/LECTURESHIP IN ART HISTORY

AUSTRALIA
RIVERINA COLLEGE OF ADVANCED EDUCATION
SCHOOL OF BUSINESS AND LIBERAL STUDIES
SENIOR LECTURER AND LECTURER IN LIBRARY AND INFORMATION SCIENCE

UNIVERSITY OF LONDON
INSTITUTE OF LARYNGOLOGY AND OTOLOGY

UNIVERSITY OF LONDON
SENIOR ASSISTANT LIBRARIAN

KING'S COLLEGE HOSPITAL MEDICAL SCHOOL
University of London
JUNIOR ASSISTANT

MONASH UNIVERSITY
GRADUATE SCHOOL OF LIBRARIANSHIP
PROFESSOR OF LIBRARIANSHIP

McGILL UNIVERSITY

VACANT APPOINTMENTS

ARCHITECTURAL ASSOCIATION

CAMBRIDGE

THE ECONOMIST NEWSPAPER

LECTURES & MEETINGS

UNIVERSITY OF LEICESTER
DEPARTMENT OF ADULT EDUCATION

"WILLIAM MORRIS AND EDWARD BELLAMY"

BUSINESS SERVICES

Sotheby's
FOUNDED 1744
The largest firm of art auctioneers in the world
34-35 NEW BOND STREET, LONDON W1
Telephone 01-493 8080 Telegrams: Abinitio, London

MONDAY, 3rd JUNE, at 10.30 a.m. at New Bond St.
CHILDREN'S BOOKS, DRAWINGS AND JUVENILIA

TUESDAY, 4th JUNE, at 11 a.m. at New Bond St.
THE CELEBRATED LIBRARY OF THE MAJOR ABBEY—The Eighth Portion

FOR SALE & WANTED

PERSONAL

IMMEDIATE ADVANCES
£50 to £10,000
No Security Needed
REGIONAL TRUST LTD
8 Clifford Street
New Bond Street, London, W.1
Tel. 01-734 5983 or 2914

EDUCATIONAL

WOLSEY HALL
DEGREE, G.C.E.
& PROFESSIONAL COURSES

BOOKS & PRINTS

BOOKS OLD & NEW

BIBLIAGORA

T·L·S

THE TIMES
LITERARY SUPPLEMENT
FRIDAY • 24 MAY 1974 • No. 3,768 • 12p

Rewriting Art History

Joseph Rykwert • T. J. Clark

Reviews: Mansart, Wittkower, Malraux on Picasso, Fuseli, Ormolu, Oskar Schlemmer, Poussin, Japanese castles, Chinese cities

Simone de Beauvoir signs off . Stephen Spender's Anglo-American attitudes . Karl Miller on current television

Coleridge: the light and the dark

The Notebooks of Samuel Taylor Coleridge
Edited by Kathleen Coburn
Volume 3: 1808-1819
Text: 690 pp. Notes: 960 pp. Routledge and Kegan Paul. £18 the set.

By 1808 Coleridge had lost much of his early ebullience. The young man who jumped over a gate in his eagerness to be with the Wordsworths had changed into the weary figure whom De Quincey encountered under a gateway in Bridgwater, rousing himself with difficulty from his state of reverie. His eloquence, once set in motion, was as astonishing as before—"like some great river, the Orellana, or the St Lawrence", said De Quincey—but a certain element of self-analysis was now involved, as Coleridge sought to master or elude the contradictions which threatened to cripple his emotional and intellectual life. For the next dozen years he would be trying different expedients in an attempt to achieve the "great work" that should justify his years of reading and inquiry.

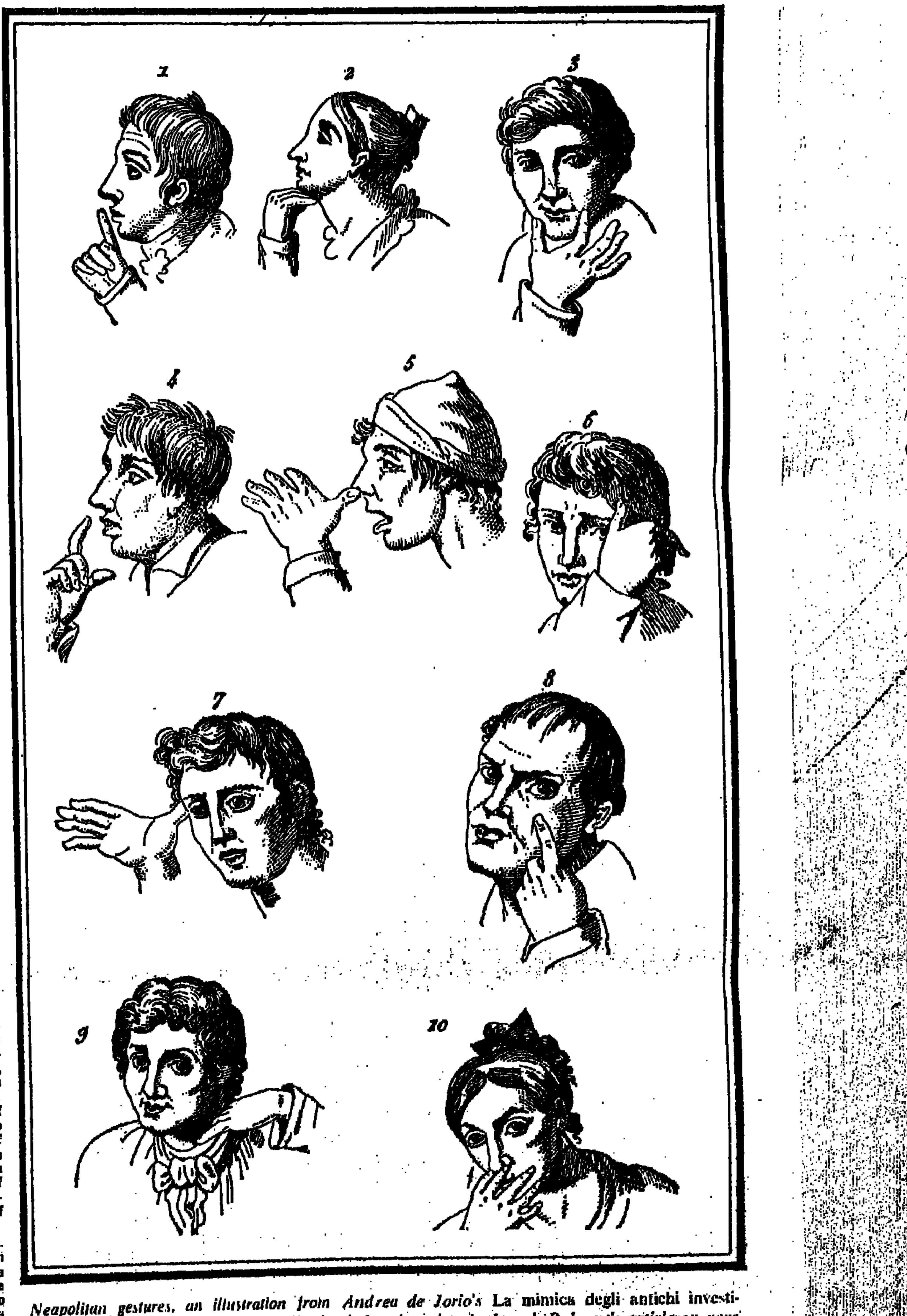
It is these years that are covered by the new volume of his *Notebooks*—a volume which marks the greatest editorial triumph of the series so far, since the intermingling currents of Coleridge's thought reach a new intricacy, requiring voluminous annotation. Kathleen Coburn shows herself fully equal to their demands. As the work proceeds she has found it possible to allow herself more elbow-room in the notes. If Coleridge refers to an author, we can be sure that Professor Coburn will have sought out the work, traced the passage and summarized its relevance. If Coleridge says that a phrase cannot be transcribed in English, the deficiency will invariably be found remedied in the annotation. At every point attention is drawn to parallel usages of particular terms, further discussions of ideas, possible sources in Coleridge's reading. Yet the whole is done with tact and an unwillingness to interpret beyond the sufferance of the text. One of the happiest touches is the use of the speculative question, which avoids the clumsiness of such phrases as "it may reasonably be suggested that . . ." and their variations.

The editor handles Coleridge's private life with discretion, offering the evidence yet refraining from passing judgment or hasty psychological analysis. Perceptively, she links the new sequence with an entry in which, contemplating the ruinous effects of his relationship with the Wordsworth household, Coleridge comments: "What remains?—to do them all the good, I can; but with a blank heart!" The "still I gaze—and with how blank an eye!" of "Dejection" has now generalized itself to cover a larger sphere of his actions: and this helps to explain the more complex mode of thought which is being deployed in these notes. Earlier his ranging sensibility was often content to exercise itself directly; now it tends to run underground, emerging less frequently in direct brilliance.

The general reader who dips here and there will find some ideas and observations which sparkle suggestively in their own right; in other cases he will need further guidance before the significance of a note becomes clear. The train of thought is so complex that sometimes annotation, however copious, is not enough. More often it is a matter of seeing the large pattern of significance that has prompted a particular entry. Coleridge reports an observation that fruit stains will easily wash out from a fabric so long as the fruit remains in season, but become indelible if delayed beyond that time. This item, no more than an interesting tit-bit in itself, assumes fuller significance when read in the context of earlier speculations concerning the possible sympathies between various manifestations of life. He speaks of his "all-zermalming" (all-crushing), argument on the subject of ghosts, apparitions and so on; the jocular tone should not obscure the fact that the theory he then expounds concerning the powers of the "imagination, the inward creatrix" to impose an interpretative pattern on sensations otherwise incomprehensible (a powerful factor, he argues, in the production of nightmares) contains some of his most fruitful ideas. Earlier hopes that study of such mental phenomena might help to illuminate the significance of religion itself persist, moreover; in 1810, he is still hoping to write a treatise entitled "The Mysteries of Christianity grounded in, and correspondent to, the Mysteries of Human Nature".

There are also some arid patches. The judicious reader learns to turn the page quickly when he sees a diagram or an attempt to verify the authenticity of Genesis. Yet not too quickly: "anything", as Virginia Woolf remarked, "may tumble out of that great maw".

The new entries throw further light on that crisis of his personal



Neapolitan gestures, an illustration from Andrea de Jorio's La mimica degli antichi investigata nel gestire napoletano *(1832). The book is referred to in Joseph Rykwert's article on page 547. The meanings of the gestures are: 1. Silence; 2. Negative; 3. Beauty; 4. Hunger; 5. Derision; 6. Tiredness; 7. Stupidity; 8. One-eyed; 9. Dishonest; 10. Crafty.*

life which culminated in the quarrel with Wordsworth. In its beginnings, his love for Wordsworth's sister-in-law, Sara Hutchinson, backed by his faith that a pure love, energetically cultivated, would necessarily be a source of inspiration, had seemed to promise new richness of creativity; over the years, with no prospect of a consummated relationship, it had become agonizing and artistically numbing. In its later stages, also, Coleridge recorded in his notebooks the occurrence of such unwelcome passions as an involuntary jealousy "towards Wordsworth (who, after all, had three women, including Sara herself, to minister to his domestic comforts) and an intensifying physical need for Sara herself, which he tried to sublimate. Despite a growing alienation, however, it came as a considerable shock when wounding words of Wordsworth were reported to him—that he had been an "absolute nuisance in his household" and that he "had no hope of him". Coleridge's reaction is recorded at once in the notebooks: "Sunday Night. No Hope of me! absol. Nuisance! God's mercy is it a Dream?" and, a day or two later: "Whirled about without a center—as in a nightmair—no gravity—a vortex without a center." Moving as these entries are in context, they might still seem an over-reaction to reported remarks by an old friend. To appreciate their full resonance we must look again at what had been happening during the previous decade.

Here again the notebooks bring fresh evidence to bear. In what is a fairly clear reference to himself, Coleridge discusses the condition of a man "whom a *pernicious Drug* shall make capable of conceiving & bringing forth Thoughts, hidden in him before, which shall call forth the deepest feelings of his best, greatest, & sanest Contemporaries". One possible explanation for this paradoxical phenomenon, he suggests, is that "the dire poison for a delusive time has made the body, i.e. the *organization*, not the articulation (or instruments of motion) the unknown somewhat, a fitter Instrument for the all-powerful Soul".

The implication is significant: that opium had, in the very process of wrecking his health, assisted the emergence of ideas which others, at least, had been able to put to good use. And the supposed beneficiaries must surely include Wordsworth, who had found in Coleridge's ideas an important stimulus for his own productions. His acknowledgment of this evidently acted as a balm to Coleridge's easily-roused sense of guilt; to watch Wordsworth writing his "Poem to Coleridge" (which we now know as *The Prelude*) through assimilation of Coleridgean ideas to the interpretation of his own experience was to feel that his own failures had not been altogether in vain.

By the same token, Wordsworth's reported comments to a third party had a disproportionately blasting effect, removing at one stroke the sense of fostering loyalty; it was a long time before Coleridge recovered equilibrium. When he did, it was to see his friend with a much colder eye. Now he balanced certain weaknesses against his greatness "the attorneyosunship of the Trismegistus", as he termed them—and allowed himself some bitter comments, voicing a belief that if Wordsworth published his poem he would cancel all the passages relating to Coleridge's philosophy "as instances of mutual interpenetration of 2 = 1" and even writing a satirical squib (later deleted) about the Wordsworthian relationship of husband, sister and wife.

Throughout the next decade, Coleridge's physical condition continued to deteriorate. By 1820 he could refuse an invitation to dinner on the grounds of "the sudden seizures to which I am . . . most liable after any excitement of animal spirits from genial society". Nor was it a simple affair of alternating good and bad health; many men have performed their intellectual feats against worse physical odds. Coleridge's problem was that the very animal energies which he could no longer trust had formerly played a key part in his thought. In more hopeful days he had even thought it possible to descry, in their more sensitive workings, the presence of a benevolent world-spirit.

It was precisely because his thought had always included this self-involving element that his physical sufferings rebounded at the intellectual level. Where the free play of his energies had formerly provided cohesive links for his poetry and thought, giving his conversation, poems and best prose a firm current of probing intelligence, severance of those links left him exposed to a division within the registering psyche between the weary, ongoing mechanical movements and needs of his body and the yearning spirit that still looked before and after. The myth of "The Ancient Mariner" realized itself afresh in his own career, as he found himself becalmed, racked between the death-in-life of his physical burdens and the life-in-death of his persisting imaginative aspirations. The duality between body and soul is a familiar enough literary theme, but here the division cuts differently and is being reported by (to quote Virginia Woolf again) "a man of exaggerated self-consciousness, endowed with an astonishing power of self-analysis".

The notebooks expose still further the biographers' Coleridge: a figure who has always attracted unusual sympathy or unusual contempt, according to the presuppositions of the observer. Along with the lovingly described loss of creative power, there is an extraordinary range of achievements: *The Friend*, *Zapolya*, *Biographia Literaria*, *Sibylline Leaves*, the *Lay Sermons*, the various sets of lectures. And if in these we sometimes detect a desperate frame stretched across areas of self-contradiction we may also trace a quality hinted at in Lamb's well-known report: "He is very bad, but then he wonderfully picks up another day, and his face when he repeats his verses hath its ancient glory. . . ." These later writings are still haunted, by vestiges from the earlier time when his animal spirits were in full play, encouraging him to speculate more readily concerning possible links between the manifestations of life, postulating a God who was in some sense identifiable with "Nature's vast ever-acting Energy" and writing the poetry of an energized imagination. Even now, anything in German thought or contemporary scientific speculation which might give support to those earlier speculations is seized upon and noted down.

For his more positive philosophy Coleridge takes a line which corresponds more precisely with his growing self-division, but still harks back to an earlier time. If he now speaks up more often in favour of the great religious institutions and of traditional Christianity, it is partly because he sees them as guarding the moral significance of the one form of physical energy that has never betrayed him: light.

Light is a constant, if unobtrusive, presence throughout the later writings, particularly the poetry. Sometimes it comes near to reviving the poetic power of the early Coleridge—as when he describes his glimpse of a hawk defecating in the sunlight:

> The soil that fell from the Hawk poised at the extreme boundary of Sight thro' a column of sunshine—a falling star, a gem, the fixation, & chrystal, of substantial Light, again dissolving & elongating like a liquid Drop—how altogether lovely this to the Eye, and to the Mind too while it remained its own self, all & only its very Self—. What a wretched Frenchman would not he be, who could shout out—charming Hawk's *Turd*!

For a moment the grossness of the physical universe is transfigured and the aspiring Coleridge set free; yet only to emphasize his central problem: is there or is there not a relationship between the transfiguring power of physical light and the power of human love? The belief that there was had, after all, played a crucial part in his love for Sara, who seemed sometimes to shine with a radiance of her own. The lines which he wrote about this sense of her recur several times in the notebooks:

> All Look or likeness caught from Earth,
> All accident of Kin or Birth,
> Had pass'd away: there was no trace
> Of aught upon her brighten'd face,
> Uprais'd beneath that rifted Stone,
> But of one Image—all *her own*!
> She, She alone, and only She
> Shone thro' her body visibly.
> (3291)

Even though the love for her which he had based on such experiences had led to emotional disaster, he could not abandon his interest in the mystery involved. His surviving belief that the ability of light to incarnate itself in the flesh might be a key to understanding human experience itself helps to explain much of his later career—including his difficulty in achieving an adequate and free-flowing central language. While he can write with extraordinary facility on many matters, there are some where the available language seems inadequate. Hence, paradoxically, his willingness to appropriate the language of others when it offers an approximation to his own thoughts and sentiments. Those who read him primarily in order to discover his unacknowledged borrowings will find little new material in this volume; they may take solace, however, in a series of notebook entries, collected in good faith by his grandson for *Anima Poetae*, which turn out to have been based largely on prose meditations by J. P. F. Richter—and presumably to have been seized upon by Coleridge to remedy his deficiency in expressing related sentiments. They include a number of notes on the relationship between love and light (including the observation that in Nova Zembla "the image of the sun appears on the horizon sixteen days before the sun itself), and an entry which Lowes used as the epigraph for the last section of *The Road to Xanadu*:

> If a man could pass thro' Paradise in a Dream, & have a flower presented to him as a pledge that his Soul had really been there, & found that flower in his hand when he awoke. . . . (427)

"how he would yearn for that Elysian land, whenever he looked at the flower", continued Jean Paul lyrically; Coleridge's own yearning poses itself more quizzically: "Aye! and what then?" he concludes.

It is the riddle that hovers over his whole career, and which he knows to hover as he sits (to quote Shelley's heightened lines),

> obscure
> In the exceeding lustre and the pure
> Intense irradiation of a mind,
> Which, with its own internal lightning blind,
> Flags wearily through darkness and despair . . .

These notebooks, more than any other surviving documents, convey both the irradiation and the despair; it is the editor's great achievement to have made them accessible with annotations which illuminate not only the strengths and weaknesses of Coleridge's completed works and lectures of the period but also the period as a whole.

It would be surprising if such copious annotation did not sometimes provoke disagreement. At entry 3672, for instance, the editor, by not recording the [illegible] Mary's name when [illegible] cipher and by [illegible] tion of contrast in [illegible] seems to have been [illegible] personal defects under [illegible] referring to both [illegible] Hutchinson, rather than *opposed* to Sara. In [illegible] other cases, obviously, [illegible] tion will be added in [illegible]

The presentation [illegible] wise wholly admirable [illegible] larly criticized in [illegible] pects. Unless a note [illegible] Coleridge, it is very [illegible] for a scholar who may [illegible] from manuscripts or [illegible] transcriptions (such [illegible] *Poetae*) to know when [illegible] any given passage in [illegible] it proceeds. A full [illegible] in the final volume [illegible] meantime much addi[illegible] created and inaccura[illegible] sions are perpetuated [illegible] provided in the [illegible] also, is often [illegible] reference to the [illegible] will show; specific [illegible] note in the margin [illegible] more helpful. Just [illegible] the transcription [illegible] cussionary impecca[illegible] dant can have [illegible] Greek at 3421; [illegible] characters have [illegible] with the cipher at [illegible] reading has missed "[illegible] (for undeprived) [illegible] "Ismium" (for Osmi[illegible] and a numeral which [illegible] shown as deleted a[illegible] punctuation (particular[illegible] verse transcriptions) is [illegible] shade erratic.

These are minimal [illegible] ever, worthy of mention [illegible] edition which prides itself [illegible] needing to use "*sic*", [illegible] rant the original text. [illegible] quickly from them to [illegible] the magnitude of the [illegible] four and a half thousand [illegible] annotated so far—[illegible] whether there has been [illegible] editing feat of such [illegible] during the present century.

Once or twice, in spite [illegible] thing, the editor is forced [illegible] herself bonten—and hesitant [illegible] spirit of the edition that [illegible] should invite further hi[illegible] reader know whether I [illegible] Erasmus who used to [illegible] "ubi non fur, ibi *stultus*" [illegible] and if so, where? Or what [illegible] the story of the German [illegible] who, falling in love on [illegible] presentiment that a [illegible] would be her husband, [illegible] poisoned and then, [illegible] many years later, could [illegible] except "God is just!" [illegible] which Italian writer said [illegible] who always eats pasta [illegible] sometimes crave for the [illegible] starling (3306)?

POSTAGE: INLAND 4p

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. PUBLISHED WEEKLY BY THE TIMES SUPPLEMENT CO. LTD., 161 EAST 42ND STREET, NEW YORK, N.Y. 10017.

MOIRS

...NE DE BEAUVOIR:
...ed and Done
...slated by Patrick O'Brian
...d André Deutsch/Weidenfeld
...olson. £4.95.

...E, FRANCE, where there are ...eserved seats on the trains ...for expectant mothers and ...de guerre, a metaphorical ...lass carriage is permanently ...ved for another class of ... the intellectuals. The ... of the nation travelling ...class may not be interested ...e in what is happening in ... they know the compartment ...ere and that the seats will ...e be filled with their appro... quota. When Simone de Beau... addresses her public, she speaks ...ectly, at length, and with an ...ss of her first-class ticket. ...public elevation has its dis... It was sixteen years ...that she published a vivid ...of her childhood and ado...; so did Mary McCarthy at ...the same time but, if the ...can writer had felt it appro... to publish four more autobio... reports during that time, ...we reasonably expect them all ...interesting? In English-speak... countries only politicians, already ...ckably associated with bore... are allowed such long ego-trips ...s. Plato pronounced the un... life not worth living but, ...graphies not having been in... in the fifth century BC, we do ...know what he would have said ...over-examined life.

...fifth volume is to be her last, ...mir says; a final summing-up... ...preceding one, written some ten ...ago, ended on a note of dis...; her public's shocked re... to the closing words, "I have ...unfolded", is wryly described ...Correspondents suggested that ...have a face-lift, return to the ...or consider the ripe autumn... ...ights of middle age. She is ...ously concerned now—some... protesting too much—that her ...rson was with the world situa... rather than her own life. This ...s been "the fulfilment of a ...ry design" as she wished it to ...live with no time out", one ...student slogans of 1968, has ...favourite with her, she says, ...s has "never had to ponder ...important things", nor ever ...cisely since adolescence; but ...plies a certain lack of inward... which is perhaps what makes ...al autobiographical volume so ...pointing and so far removed ...the verve of the first. The ...th which she viewed her past ...there has been lost.

...than anything it lacks unity. ...prologue Beauvoir says she ...ngs the book around themes ...than in chronological ...ence, and using the filing-cabi... principle she covers books read, ...plays, countries visited, and so ...Some sixty books are listed and ...used; more enforgivably, the ...nt twenty-five films are sum...marized ("in *Saturday Night and Sunday Morning* a young working-man rises up in revolt against his whole condition of life . . .").

The section on her travels with Sartre in itself runs to some 50,000 words. We learn that Beauvoir got a traffic conviction on the way to visit her sister, that Picasso had a staggering virtuosity, that she and Sartre took a great liking to a lady who "led an uneventful life in Tel-Aviv", that nothing is gained without something being lost, and much, much more. The modest autobiographer's trump-card, the glimpses of the geniuses who have crossed his path, is hardly played at all and we learn tantalizingly little about the distinguished people who must have filled the author's life. Giacometti, for instance—how interesting it would be to hear something about that curious artist—has five pages to himself, but all we really learn is that he became rather difficult and that the author and Sartre ceased to keep up with him.

The book is not helped by a very poor translation: "time fleets by", "bog down in the bourgeois way", "drove me into contestation", "personality", "a perfusion apparatus" and a few of the phrases that clog the gallicized English, best endured by imagining it spoken rather fast in a French accent.

Beauvoir is sensitive to criticism and devotes several pages to defending the last volume against unfavourable comments. It would be unfair, since she tells the story against herself, to side with the hostile student who told her "this is where we put weary writers" when asked about the purpose of a room in the beleaguered Sorbonne building in 1968. But it has to be said that this is a work of massive self-importance. Yet it is disarmingly artless too: in its sense of lacking the arts of pattern and condensation, and in the way that a child's grave and meticulous account of its doings is artless. And, after all, openly to take oneself seriously is not the crime in France that it is among the hypocritical British.

Perhaps the truth is that autobiography is not really the *forte* of this voluminous autobiographer, for she is not deeply introspective and she writes best when she has a straightforward stretch of story to tell; but few lives have much plot. She has a certain gift for direct narrative; even the snippets she gives us in this book from her friends' lives stand out more distinctly than the rest. We may not remember, unless we have the complete *oeuvre* on our shelves, who Lise or Camille or Stépha are (and we are not told—we have to deduce ourselves that Mme Mancy is Sartre's mother, the Anne-Marie of his own autobiography); but, whoever they may be the account, for instance, of one friend's progress to an alcoholic death remains in the mind more vividly than the musings on time and change and age, which are no less trite for being expressed in terms of the in-itself and the for-itself and the detotalized totality.

Even the dreams that she relates, appropriately placed between art exhibitions and publications, are concise little narratives which give the lie to the cliché that telling one's dreams is even worse social suicide than showing one's colour slides. Travellers' real-life tales are often, as here, much duller than the landscapes of sleep, which can make one marvel at the way a tired imagination revives when rationality stops interfering. But again the point of telling a dream within an autobiography is not to catalogue it but to connect it in some way with the self and the events that are being described so that an inner logic links them; and it is just these connexions that are missing here. Disarmingly, Beauvoir has described this fault herself in the prologue, but in relation to the previous volumes: she will abandon the chronological method, she says, because in the other books

> the reader has the feeling that he is never being given anything but the non-essential, the side-issues—a series of forewords: the heart of the matter always seems to lie somewhere farther on. Page after page he hopes to reach it; but he hopes in vain, and at last the book ends without ever having come to a full close. . . . So I failed to give my past hours their threefold dimension: they march by, devoid of life, reduced to the flatness of a never-ending present, cut off from what went before and from what came after.

In trying to write a final summing-up that will right the flaw she has set herself a cruelly hard task. But there are, just discernibly, some linking themes that connect this book with the rest of her work and also with Sartre's. One of them is the intense preoccupation with freedom, with being in control of events rather than having them happen. "I have always preferred to accuse myself rather than the universe", Sartre has said with his Luciferian existentialist pride; "not out of good nature: but to remain my own master." Continually Beauvoir asks herself whether she chose, or was imposed upon: even in the choice of a book the reader sees as "creating life or limiting my freedom" to it and "installing another's voice within his own mind". She shares, too, Sartre's deep-rooted obsession with being seen that is one of existentialism's emotional roots, the fear of being shrivelled by the Other's eyes. It is a disturbing experience, she says,

> reading the account of a dialogue in which I have taken part, written by the other person: even if every detail is correct, the substitution of his point of view for mine takes me aback: he had a face, I did not—now he has lost it and I have put one on. He wrote down the words I uttered, but according to his grasp of them . . . I feel that these external consciousnesses have turned me into an object. What object I do not know, and for a moment I am intimidated.

Another theme that runs through the book even more distinctly is the

The last testament of an intellectual

Mid-August

Mid-August. The summer holding unnaturally.
The heat full-on. The unchanging view
From the hospital window
And still no rain.

It was the kind of summer
You wanted life to be.
Your dying
Is what we shall remember it by.

And now you are at rest in this overgrown
Cemetery corner, buried with your only husband
By your only son.
The bees rummage the landscape for what's left in it.
Your gentleness gone
We are all a shade nearer barbarity.

The city macerates its lusts.
Girls at the bus-stops proffer their thighs
To the future.
Something will come of it.

I have a picture of you
In a shaded college garden walk,
Alone and unprotected (I was behind the camera),
A little lost; imagining perhaps
Some restoring triumph for me
—A setting to rights—
You would never live to see me realize.

I will do what I can.

COLIN FALCK

Oxford Studies in the History of Art and Architecture

Philip Wilson Steer 1860-1942
Bruce Laughton
'At last an English painter of relatively modern vintage has been studied with the seriousness of method hitherto reserved for painters from the mainland of Europe. . . . Steer is revealed as an obsessively serious painter who pondered his work, constantly searching for the style and handling ideal for each picture.' – *Burlington Magazine* 100 pages of plates (6 in colour) £8

Sir Jeffry Wyatville
Architect to the King
Derek Linstrum
'Wyatville, indeed, is a key figure in the history of Neo-classicism and Romanticism in this country, and it is a pleasure to be able to welcome so thorough and meticulously scholarly a work on him as Mr Linstrum's handsome new study.' – *Architectural Review* Frontispiece 180 photographs £10

The Pre-Raphaelite Landscape
Allen Staley
'It is a magnificently produced work, packed with factual and documentary material, which should make an important contribution to our understanding of Pre-Raphaelite painting.' – *Birmingham Post*
206 plates (14 in colour) £12·50

The Treasures of the Foundling Hospital
Benedict Nicolson
The main treasure of the Foundling Hospital consists of a group of paintings, sculpture, and decorative arts of the middle years of the eighteenth century which has survived intact at 40 Brunswick Square. It is unique in London as a key to artistic taste in England around 1750, and includes several outstanding works by Hogarth, Ramsay, Roubiliac, and other leading artists of the period. 60 plates £3

The Drawings of John Ruskin
Paul H. Walton
'One of the chief merits of this excellent book is that Mr Walton does full justice to the myriad and complex influences that combined to shape Ruskin's style, without allowing them to overload his lucid narrative of Ruskin's artistic development.' – *Master Drawings*
104 plates (1 in colour) £7

Architectural Sculpture in Romanesque Provence
Alan Borg
The major Romanesque buildings of Provence have long been regarded as relatively late works, but Alan Borg suggests a different theory: that the Provençal school developed in the late eleventh and early twelfth centuries, and that Provence is one of the major areas of Romanesque development.
48 plates £10

Pier Francesco Mola
A Critical Study and Catalogue Raisonné
Richard Cocke
'A scholarly and thorough attempt to sort out the authentic work of one of the most seductive painters – and perhaps even more, draughtsman – of the Roman seicento. With a full catalogue of paintings accepted by the author, and very full illustration, this is a gap well filled.' – *The Times*
147 plates (1 in colour) £6·75

The Rise of English Provincial Art
Trevor Fawcett
English art of the early nineteenth century was far from being limited to London and the solitary provincial outpost of Norwich. By the late 1820s, more than a dozen centres had established art-institutions and were holding public exhibitions of metropolitan and local work. This book is the first to chart these developments. 16 plates £7·50 *forthcoming*

Venetian Art from Bellini to Titian
Johannes Wilde
Although he was one of the great scholars and teachers of his generation, Wilde was a perfectionist who published little. This volume contains the manuscript texts of his lectures on Giovanni Bellini, Giorgione, Sebastian del Piombo and Titian. 220 illustrations, £15 paper covers £5 *forthcoming*

Apollonio di Giovanni
Ellen Callmann
Apollonio di Giovanni was a fifteenth-century Florentine painter who headed a workshop specializing in *cassoni* (wedding chests). The book examines the methods of production in his shop, analyses the symbolism of his subject matter, and evaluates his contribution to the spread of humanistic ideas. It includes a complete catalogue. 96 plates (12 in colour) £12·50 *forthcoming*

Oxford

CAMBRIDGE UNIVERSITY PRESS

CAMBRIDGE STUDIES IN SOCIOLOGY 8
Elites and Power in British Society
Edited by PHILIP STANWORTH and ANTHONY GIDDENS
Although sociologists in Britain have devoted much attention to studies of the working class, the upper levels of the class structure remain largely unexplored. This book presents a wide spectrum of new papers concerned with elites and power in Britain.
Hard covers £5.00 net
Paperback £2.00 net

Urbanization in Australia
The Post-War Experience
I.H.BURNLEY
A collection of essays on demographic, economic and social aspects of urbanization in Australia between 1947 and 1971, and the role of planning in urban development. Australia's high degree of urbanization exemplifies the main features of modern urban life throughout the world to an exceptional degree. £4.50 net

CAMBRIDGE STUDIES IN THE HISTORY AND THEORY OF POLITICS
The Social Problem in the Philosophy of Rousseau
JOHN CHARVET
A critical study of the political and social ideas of Jean Jacques Rousseau. Mr Charvet analyses Rousseau's arguments about society and politics as they are set out in his three main works, *The Discourse in the Origins of Inequality*, *Emile*, and *The Social Contract*. £2.80 net

ANGLICA GERMANICA SERIES 2
Else Lasker-Schüler
The Broken World
HANS W. COHN
The first study in English of the life and work of the German-Jewish poet Else Lasker-Schüler (1869-1945) who died in exile in Jerusalem. Dr Cohn is a practising psychotherapist and attempts to see the poetry as an expression of the deeper urges of the *psyche*. The book outlines her life in some detail, and then analyses the poetry in these terms. £4.00 net

V.K.Dmitriev: Economic Essays on Value, Competition and Utility
Edited by D.M.NUTI
V.K.Dmitriev (1868-1913) was the first Russian mathematical economist; and his *Economic Essays* are a classic text in economic literature. Dr Nuti's introduction explains the relevance of the book to recent developments in the theory of production and distribution. £6.00 net

NATIONAL INSTITUTE OF ECONOMIC AND SOCIAL RESEARCH ECONOMIC AND SOCIAL STUDIES XXIX
The Diffusion of New Industrial Processes
An International Study
Edited by L.NABSETH and G.F.RAY
This study supplies a general introduction to the factors which facilitate the adoption of new techniques in industry. It investigates the time pattern of the diffusion of selected processes, and the influences to which it is subject. £4.00 net

NEW BOOKS

Colin MacInnes

OUT OF THE GARDEN

'MacInnes is always timely, never more so than now'
THE TIMES
£2.50

Peter Fraser

LORD ESHER

A Political Biography

First full analysis of the role the great EMINENCE GRISE of Victorian and Edwardian Politics 'Unskippable and enthralling'
DAILY TELEGRAPH
£6.45

John Sladek

THE NEW APOCRYPHA

From U.F.O.s to Acupuncture – a review of strange sciences and occult beliefs
£3.25

Thomas M Disch

GETTING INTO DEATH

'A daring variety of inventiveness and language which may surprise those aware only of his reputation as a science fiction writer'
NEW SOCIETY
£2.50

THE BRITISH AT WAR SERIES

All books feature 96 illustrations, 16 in full colour.

Roger Parkinson

THE PENINSULAR WAR

£2.66

Rupert Furneaux

THE SEVENYEARS WAR

£2.66

John Harris

THE INDIAN MUTINY

January

Hubert Cole

THE WARS OF THE ROSES

January

HART-DAVIS MACGIBBON
Granada Publishing

sense of seriality, of unending progression, of a chase in which one thing succeeds another without ever being—in the appropriate terminology—in itself. "I had stuffed my soul with the middle-class idea of continual progress and I was making an internal combustion engine of it"—the words are not Beauvoir's but Sartre's in speaking of his childhood: "Adolescence, maturity, even the year that has just passed will always be the *Old Régime*: the New is heralded at the present hour but is never instituted; tomorrow never comes." This is Beauvoir's "never-ending present, cut off from what went before and from what came after". She is, for example, not inclined to reread "old books" because "Balzac, Dickens, Dostoievsky will take me into a world whose taste has gone stale". She finds in her life a continuity, yet there is an impression nevertheless of rationalist fragmentation, of the forward-looking in place of the far-seeing, of every successive activity being recorded in a credit or debit column; how otherwise could she ask the strange question why she still enjoys reading even though "no book can bring me any shattering revelation . . . no longer anything decisive"?

The goal is always somewhere out of sight; she dreams of missing trains, looking for taxis, driving unmanageable cars, of progressions and combustion engines of all sorts; the endless illusion of movement is part of the "freedom" from contingency. Sartre, again, has put it best in his own autobiography: "It was no longer time which ebbed across my motionless childhood; it was myself, an arrow fired by each of which was making a hole in time and flying straight to its goal." Beauvoir's writing lacks his black spleen, but it lacks the harshness of the insights as well. Only Sartre can properly use the terminology he invented to reflect his split world: in other writers' hands it wilts like a transplanted flower.

One theme, here as elsewhere in her writings, still ignites Beauvoir's imagination—that of death. Death is what stops all the internal combustion engines; brings books "to a full close"; institutes the "New Régime". The arrow making the hole through time does reach its goal. Dying is the final anti-freedom; and it has been lifegiving to Beauvoir's writing. We may remember from the *Memoirs of a Dutiful Daughter* the schoolgirl in her coffin, the uncle who threw up black vomit and died in a fit of truth, in another story, when she screamed to make it so done, because dying by the account of her own. When much of this writing has gotten one of her characters an avenue of snow peaks, an ghosts, might sing in the death of Sartre's mother at them "from what depths the heart of what darkness" we remember also she was away at the last minute freely chosen suicide becomes she will become an object see nothing, but the eyes her.

End of the road

EMMA ROTHSCHILD:

Paradise Lost
The decline of the auto-industrial age.

274pp. Allen Lane. £3.

Paradise Lost is about the rise and fall of the American automobile industry. Sometimes Emma Rothschild implies—with Agnelli, of Fiat—that the world industry as a whole is also doomed. Sometimes she hints that the Japanese, Swedes and Italians do things better (the unfortunate British motor industry is never mentioned, although much is made of a possible parallel with the general decline of Victorian industry). She maintains that because the American industry is so stuck in its own "ways"—persistent upgrading, outdated and inhuman production methods—the technology for more rational methods of urban transport may have to come from other industries. Her argument is that, whatever they say or claim to do, contemporary American automobile executives will be incapable of developing a simple utility car.

Miss Rothschild also suggests that the end of an era of domination by the car may be at hand:

> If fewer people work in large factories and more work for the government or in small service offices, jobs may become more decentralised. If fewer people have children, the demand for suburban life may fall. More people may live near their work; people may live in . . . "clusters", or in neighbourhoods.

The somewhat cryptic reference to the government and the vagueness of words like "neighbourhoods" suggest that these ideas, which admittedly are quoted from the last page of the book, have not been sufficiently thought out. If they mean anything, they mean that the existing urban population is going to revert to living in high densities, which fewer leafy suburban drives, few gardens, front or back, apartments for the masses, bijou houses for the better off.

Here, and throughout the book, Miss Rothschild underestimates the extent to which the suburban way of life, the over-developed car, and all the things that go with them, resulted not only from encouragement and manipulation by industrialists but also from the latent desires or dreams of the people. Of course, the numerous indirect costs—pollution and all that—were inadequately reflected in the prices of course, as the author well illustrates, the organized philosophy of the industry can be blamed for much of what went wrong. But if the consumer had not greatly enjoyed the package (the large, quiet, opulent car, the suburban house), no amount of salesmanship could have put it across. By the same token, Miss Rothschild also underestimates the scale of the problems involved in unravelling the puzzle.

Nevertheless, she tells an interesting tale and tells it well. But she makes no pretence of objectivity. She is interested only in those facts that support her thesis. She adjusts figures for inflation only when it suits her. Similarly she accepts uncritically the conventional wisdom that the modern car is exceptionally unreliable. She points out that the car serves both as a luxury and a necessity, a duality that causes both conflict and irritation. The consumer is represented as a mainly passive sufferer. Of course, cars are very much used for essential journeys but many people like to drive about in a vehicle that also gives them pleasure. Indeed, it could well be argued that the basic fault of policy has been to let the car-consuming public get away with too much of what they wanted, rather than the other way about.

For example, petrol in America has been grossly under-taxed and so the large-capacity, slow-speed but quiet American engine was inevitably popular; now it is blamed for pollution and excessive consumption. By contrast, the more economical, high-speed European or Japanese engine was noisier, more tiring to handle and in the past, at least, because more highly stressed, more likely to break down. The famous exception, the Volkswagen Beetles and wagons, nicely test the rule: the air-cooled, rear-mounted engine bought simplicity and reliability at a significant cost in road-holding. Miss Rothschild seems more than slightly infected with the strains of technical naivety and puritanism that are often found in American consumer literature.

It is difficult, however, to disagree with Miss Rothschild's case. Henry Ford I heralded the modern industrial age by inventing mass production and automative functionalism. Had the industry continued to produce only black, simple, cheap cars, the result, however desirable for society, would have stopped the growth of the industry. So in the 1930s, Alfred Sloan, the second president of General Motors, invented the scheme of elaboration and development, bright colours, sculptured lines and rising prices. All this culminated in the multi-car family and an industry perilously dependent on sustaining rapid obsolescence of its own product. In turn, "Sloanism" fed back to perpetuate a form of "Fordism". It might have been possible to automate completely the production of a basic utility car, thus releasing society from the need to perpetuate a mode of production barely parodied in Chaplin's *Modern Times*, but frequent model changes made this impossible. The new General Motors plant at Lordstown, Ohio, built and operated almost like the factory in Chaplin's film itself, was beset by strikes and other labour troubles in 1972, spontaneously erupting from working conditions rather than trade union militancy.

The development and selling of General Motors' Chevrolet Vega is studied in detail. This is a chapter of well-researched journalism, reads well and is probably fair—although if the vehicle is as dangerous as Miss Rothschild makes out, American car design and production standards have certainly declined. Her account of her visits to the main Chevrolet dealers in New York, who are actually owned by the manufacturers, is hilarious. The salesman told her: "Cars today are made by the hand of man, and not by the hand of God." When she asked about the Vega recalls, he said: "That was last year." The car salesman is the horse-trader of our times. Shall we revert to trading horses?

The first item in the new "Documents in Socialist History" series published by Spokesman Books is *British Labour and the Russian Revolution* (35pp, £1.10, paperback 40p). This is a reprint of a pamphlet called *What Happened at Leeds*, a contemporary report of the Leeds Convention welcoming the Russian Revolution in June, 1917, edited with an introduction by Ken Coates.

The moving min

JAMES REASON:

Man in Motion
The Psychology of Travel

246pp. Weidenfeld and Nicolson. £3.50.

We are designed by evolution, or by the inscrutable Almighty himself, to propel ourselves on two feet at the rate of some three miles an hour. It should therefore not come as a surprise to learn that an astronaut orbiting the earth at 18,000 mph finds it something of a strain. Nausea and vomiting can result; such a degree of severity that a space flight has to be prematurely abandoned, as apparently happened in the case of Soyuz Ten, in 1967. Lesser degrees of stress, but equally perilous, may assail the pilot of a jet aircraft, the driver cruising on the motorway at 70 mph and, to some extent, most travellers in man-made vehicles by land, sea or air.

The heart of the matter is that our sense of equilibrium serves us admirably when we walk or run but is unable to cope when we are subject to passive movement at speed. We are specially vulnerable when there is disharmony in the flow of sensory information to the brain. Then we face a host of unpleasant consequences, in the form of motion and space sickness, disorientation of various kinds, and errors of judgment, above all, of direction and speed.

James Reason describes all this with the ease and skill of one who has completely mastered his subject. On anything to do with the vestibular system—in the non-auditory part of the inner ear—he can speak with the voice of authority. All travellers, and particularly pilots, will profit from what he has to say in his informative and readable book.

He is less trustworthy as a guide when he has to rely on the work and theories of others. He imagines, for example, that the idea of a man acting like a single, limited-capacity communication channel is "central" to his arguments. But this is not the case. His account psychology of the travelling stand or fall by the validity model. And his too-early of it leads him to rely ments. He speaks, for example, there is, actually, an area in the brain which causes decision-making. And he frequently led occasionally expressions such as "c built up in the brain", as a material system, it capable of expectations lump of clay. This mixing language with mind-bogg trates one of many limi the model.

Those who vainly hope dangerous drivers can be by the use of so-called "p tests" will be disappo number of ingenious ex reviewed by Dr Reason p clusively that these o dubious devices have offer in the complex task driving road accidents.

A proper understanding actually happens to a driv road presupposes a certain in describing his state of Reason tells us that "e exposure to travel at 70 mph it feel a good deal slower easily is". He is no doubt colloquially, but interesting tions are nevertheless relia there is the problem of a vision which involves two scales of speed, one subjec the other recorded on the eter. Secondly, to whom do feel "a good deal slower" true that after continued to 70 mph a driver may subsp speed at 50 mph. He presumably against a background memory traces of other speed any suggestion that he is his experience of 70 mph will "feel" speed runs into difficu because he cannot have the speed in mind in the way he a judgment about the speed which he is travelling.

Nevertheless, in spite of h failings, Dr Reason has written excellent book.

Weidenfeld Nicolson

PAUL JOHNSON

ELIZABETH I

A Study in Power and Intellect

"Eminently successful. We feel at the end that if we now encountered a miraculously resurrected Elizabeth we would know her and could talk to her" *John Kenyon, Observer*

"An impressive achievement . . . striking in its portrayal of the woman, masterly in its discussion of the Queen's actions, policies and options . . . exciting in its narrative, discursive but incisive in its broad picture of the age itself, continuously vivid in the scholarly wealth of its particulars" *John Raymond, Sunday Times*

£5·95 Illustrated

nest of gentlefolk

TINA STEAD:

Little Hotel

Angus and Robertson. £2.25.

published American writers, and them Robert Lowell and Caliban, have been extravaganin their praise; well-thumbed of her novels are to be found the shelves of every public ; the young *littérateur* would ; she young *littérateur* would dream of admitting he had never of her. And yet Christina now in her seventies, has quite made it to anyone's list novelists, nor, indeed, is to come by a copy of *The Man Loved Children*, a failure in her hailed as a neglected ece on its reissue in 1966.

notoriously eludes the great , and during the years Miss 's work began to appear, paid only lip-service to fiction written on the grand picaresque Moreover, Miss Stead has reto allow anything smaller than world to claim her; born and up in Sydney, she has lived in Paris, then the United States, finally England, uncovering ever she went a pretty shatterpicture of how people fight and and die at the bottom of the *Cotter's England*, for instance, from Tyne-Tees to the East but family friction—one of Stead's perennial themes—is towards tragedy in much the way as Henny and Sam Pollit their scruffy Potomac suburb.

Wherever her lens turns—and perhaps this is partly what has discon- the underlying chauvinism in various publics—Miss Stead what is under wraps, behind mask of benevolent propriety. akes us admit the greed and and freakish absurdity of the Human Zoo.

ept, then, for the setting of *Little Hotel* to be a modest *pen* in that most cosmopolitan and ecosmic of national zoos, Switzerland. Better still, the period is ediately postwar, when many of oldest and saddest characters in were running scared to any haven, clutching their s or loot, bilking their time till ments looked stable and curestrictions were lifted. Who when another cataclysm might at what was left? As Princess an American, rich, old and low of an Italian prince") puts I am going to South America France said Switzerland will be cture of the next war. I trust I think it is better to go while going is good."

Like the more familiar Stead among most patrons of the Swiss ng are not—or not yet—at the ds of the heap. They like to for dinner—though the Belgian of B, mysteriously incognito, unity in touch with gnomish correspondents, a great ple with the chambermaids, ight decides champagne is more ecently drunk while wearing a hat and muffler; refused admittance by old Charlie, the ex-con ner, he charges down to the Royal Bourne, and the book is in fact a patchwork of different tales. "The woman in the Bed" is, for instance, a tubercular English spinster determined to die of neglect, though kind, sad Mrs Trollope—perhaps the most memorable figure of the whole odd *galère* — is always responding to angry knocks on the wall, buying *petits-beurres*, and tearfully wondering if she should give poor Miss Chillard all her money.

Money is, we gradually realize, the obsession of the empty lives the hotel patrons now lead. Mrs Trollope has come from Singapore, and it is agony for her to admit that Mr Wilkins, for whose sake she ran away, antagonizing her bourgeois family back in England, is determined not to marry her. She is fifty, and her next-egg would let her live a gay, grandmotherly life in Knightsbridge. But Mr Wilkins does not merely humiliate her by reading financial figures throughout every hotel meal; he insists she cannot manage her own money, which Mr Atlee will certainly steal. Although their rooms adjoin, and all the staff "know", Mr Wilkins maintains they must be "cousins":

> "We are one flesh", she had said to him, with deep emotion.
>
> "And one fortune", he said quickly, embarrassed.
>
> "It is only too true. What on earth am I to do? My love is wasted", she said to herself, now, remembering the past.

Mrs Trollope's image of the joys of matrimony is hardly reinforced by her fellow guests, Dr and Madame Blaise. The best scene in this constantly funny and painful book is a dinner, for which Mr Wilkins reluctantly foots a very large bill. The rich and elderly Swiss couple embark on a battle of bland savagery; Madame Blaise is enjoying herself:

> "My husband never loved me. He married me for my money. He was a rugged student. When he married me he had never had a woman and he married me to see what a woman was like. I mean, a woman who had a very large dowry."
>
> "To get you when you were only thirty-three and find you a virgin was very lucky", said the doctor, smiling horribly.

They have a grand house, and the Princess, never one to mince words, expresses surprise that Madame chooses to live *en pension*. "'I shall never go home', said Madame Blaise. 'No, you will never come home', said the doctor grimly." The mood is infectious, and Mr Wilkins, needled by his "cousin's" talk of meanness, turns to his neighbour, explaining that he must keep his mind sharp:

> "Don't you find your memory failing, for example, Mrs Pallintost?"
>
> Mrs Pallintost, who was thirty-five, said: "No, my memory is quite alright."

They are her only words of the evening.

The devastating truths drip so smoothly into the stream that one is not sure even the author notices they are cyanide; in this sort of exchange, it is not Tolstoy, Dostoevsky, Ibsen or Joyce (all names the critics conjured up when trying to describe *The Man Who Loved Children*) who come to mind, but our own unclaprietress of family horror and black comedy—Ivy Compton-Burnett. How she would have relished the exchanges between those "cousins", the glimpses of life below-stairs, where the porter is known to have raped little girls and the Italian waitress has come barefoot as the bride of solemn Gennaro, whose "soul and mind had been warped" by a black-shirt childhood under Mussolini.

But the comparison tells only half the truth. Miss Stead, despite her wickedly sharp eye on our primeval behaviour, does not share the Compton-Burnett vision of a claustrophobic hell controlled by Fate. She is above all else an enthusiast for living, manstrous and ridiculous as human vanity may make it, and she refuses to let her characters admit defeat. Even Henny Pollit's suicide is a defiant Bronx cheer, and Mrs Trollope—alone with her money but broken-hearted—has achieved a kind of triumphant survival. This is a miniature compared with the great sprawling works on which Miss Stead's reputation has rested so far, but the message is still that the world is too full of pain to pretend we can cover up—we must laugh at it and insult it. *The Little Hotel* will do as well as any of her books to remind the public that Miss Stead is a magnificent and truly original novelist.

Pull the other leg

THOMAS BERGER:

Regiment of Women

349pp. Eyre Methuen. £2.75.

She is that caramel-complexioned, callipygean valkyrie you meet waiting for the Sistine Chapel to open or on the road to Pamplona for the bull-running. She is the wattled iguana who welcomes you, a guest lecturer, on behalf of the Daughters of the Revolution. She is the rhinestone-spectacled pilgrim from Italy, Texas, to Italy, Europe, or the well-permed one at Knossos who will demand to be shown the Labyrinth whether it exists or not. She is the lush mantrap with the low cleavage at the poolside party, or the tough, pumphandling Senator's lady on a goodwill tour. She is, in short, everything you most dreaded to encounter in the Great American Female, a creature against whom, for some years, critics and novelists have busied themselves in warning us.

"In England", said Trollope in 1862, "women become ladylike or vulgar. In the States they are either charming or odious." Thomas Berger apparently feels that odiousness is gaining over charm, that today's liberation is tomorrow's domination, and has written a sizable novel, spiced with pertinent quotations, to prove it. While men are men in the United States, however, and decently occupy themselves with such manly matters as football, guns and alcohol, and while even a Martha Mitchell may receive her come-uppance, there is no danger of Mr Berger's imagined sexual handy-dandy ever achieving reality. Given the author's whimsical way with fiction, it is perhaps foolish to take the whole thing too seriously. But that it dramatizes, in a largely sneering manner, a perfectly genuine male apprehensiveness is undeniable.

The whole book is founded on one crucial joke, which from being scandalously funny collapses into a strident monotony. We are somewhere in the future, and the sexual-social roles of women and men have been reversed. Get it? So now such musclebound occupations as those of United States senators, truckdrivers, garage-mechanics and janitors are female preserves, while men trip about in high heels, inflate their pectorals for boobs, and toil over their makeup. A butch artist is painting *The Rape of the Sabine Men*. Even swearing is not safe: a maddening pedantry, which at its earliest appearance may raise a smile or two, enforces the substitution of "Mary!" for calls on male-chauvinist deity.

Shades of *1984* hover over the book as heavily as the layer of smog which forms a thin concession to science-fiction doomwatching. Big Sister keeps a sharp eye on Georgie Cornell, a dim middle-American who is about as appealing a travesty hero as Widow Twankey. No Achilles on Scyros this one, still less a Danny La Rue. More by accident than by design, Georgie becomes the champion of an underground men's liberation movement, finally managing to burst his trans-sexual fetters in the company of a girl (the real thing—though by this time it can hardly be said to matter) with whom he takes to the woods.

Those expecting the mordant brilliance of *Little Big Man* or *Reinhart in Love* are liable to a cruel disappointment. True, the author pushes his gag for all it is worth. Among his more baroque fantasies, for example, is a visit to a sperm farm where selected males are milked of the vital commodity. A horribly plausible film of How It's Done winds up with:

> "Your sperm term is so many things. You are doing you duty. You are serving your country. You are making new friends. You are realizing your potential as men. And you are having *fun!*"
>
> The music swelled up once again, and across the broad figure of Maxie, who, swaddled in his pink towel, smiled beatifically, the pink script began to appear: *Produced by the Sperm Service, U.S. Army Medical Corps, Department of Survival.*

Good old-fashioned Yankee pregnancy is one of the things Georgie's girl finds out about in the wilds. Another is Georgie's penis, the ultimate in male secret weaponry, whose existence in a world of flapping dildoes and commodes clogged with sanitary towels we are never entirely permitted to ignore. When our hero becomes elementally male to the point of sweating freely as he fells a tree, readers may be pardoned for glimpsing great white whales in the creek, Mohicans in the brushwood, or a moose looking suspiciously like Papa Hemingway. It would be giving too much away to say what the regenerate Georgie actually does with his Excalibur at the end of the book.

This is an idle, overlong, aggressively silly tale, which reads like the spin-off from a *Playboy* short story or the jaded notions of a television script writer. Mr Berger had better come off it and tell us another one.

John Rankine's *Operation Umanag* (189pp, Sidgwick and Jackson. £2.25) is a low-key adventure story featuring a butch number called Mark Chevron who is engaged in some sort of double-agent chicanery. A few robots and monorail shuttles indicate that the story takes place in the future, but otherwise it's the Man from UNCLE writ badly: a raunchy tale full of women with molls' names like Lois and Raquel frequenting such places as the Panty-Bint Roadhouse, providing the "boudoir ambience" and gambling Mr Rankine to write gloatingly of how "fine silk hair tickling his skin and the female pollen cloud under his nose hooked Chevron back into the action".

Weidenfeld Nicolson

Vladimir Nabokov

STRONG OPINIONS

His first collection of public prose – interviews, letters to editors and articles

340pp £3·40

MARK BENCE-JONES

'Brilliant'

CLIVE OF INDIA

'(His) brilliant study—surely one of the best ever written about a British Indian leader—is agreeably calm, detached and credible' Cyril Dunn, *Observer*.

'Nobody could have written the book better than Mr Bence-Jones' Jan Morris, *Spectator*

'An accomplished piece of work, deeply researched . . . a sceptical eye for character, an agreeable style . . . sumptuously produced and illustrated' John Rosselli, *Listener*.

£5·95

WITH GREAT TRUTH AND RESPECT
Lord Gore-Booth

'A long career of steady and at times brilliant achievement' A.M. Rendel, *The Times*. 'From 1942 onwards, Lord Gore-Booth's memoirs become a serious contribution to history' *TLS*. Illus. £5

Constable

Transatlantic tensions

STEPHEN SPENDER:
Love-Hate Relations
246pp. Hamish Hamilton. £3.95 (paperback, £1.75).

THE MOST IMPORTANT aspect of the literary history of either England or America in the past century is the relationship between the two. Yet one might argue that neither an Englishman nor an American could write the true history of that relationship: for the Englishman, America most inevitably suggest some ugly image—bubble-gum culture, a coke bottle as big as the world, or a mushroom-shaped cloud; for the American, England is a senile parent, an off-shore island, a floating museum. These are extreme and foolish attitudes, but understandable ones; for the two nations, sharing a common language and parts of a common tradition, but separated by their *separate histories*, are like the partners in a long-lived but unhappy marriage—still together, but full of antipathies.

It is to Stephen Spender's credit that he should have undertaken this impossible historical task, and that he should have come as near to complete success as anyone is likely to. He has come to the job with two considerable advantages: he knows America and Americans, he has travelled the country and he has taught there, and so, whatever his negative feelings about the nation are, they are not the ignorant hostilities of some left-wing intellectuals; and he writes about the situation of the writer *as a writer*—one might say he has travelled that country, too. He writes literary history, but not as a literary historian might: on the one hand, he can enter sympathetically into the creative agonies of a John Berryman; on the other, his mind is open to the realities of social history, of geography, of politics. For he is too active a critic to think that literary history is made of literature alone.

Professor Spender's title, *Love-Hate Relations*, describes his sense of the essential Anglo-American relationship: ambivalent, neurotic, and intense. The story begins in America, and the early and most historical sections of the book are principally concerned with American attitudes toward England. Nineteenth-century America was an English-speaking nation without a past of its own, and ill at ease with the past it had inherited: a proud nation, eager to be a culture, and rummaging restlessly in the European past to find one, or projecting how to do without one. So Emerson envied Englishmen the "immense advantage" of their tradition, while Whitman, as Spender acutely remarks, tried to make geography do the work of history. Meanwhile English travellers in America seem to have regarded the Americans as barbarous and untrustworthy natives. Matthew Arnold thought they had no literature, and no credit: when he appeared to deliver a lecture before a Quaker audience in Pennsylvania he refused to go on until he had been paid his fee.

The principal example of civilized America's attempt to transcend this separation is of course Henry James. James was certain that the right course was to go to Europe, and there to become so highly civilized as to rise above nationality, and so become the first transatlantic sensibility; Spender calls his chapter on James "Henry James as Centre of the Anglo-American language". As James wrote to his brother William:

> I have not the least hesitation in saying that I aspire to write in such a way that it would be impossible to an outsider to say whether I am at a given moment an American writing about England or an Englishman writing about America.

It was a noble goal, but an impossible one, and it led James to write like neither American nor Englishman, but only more and more intensely like himself. Spender has long been an admirer of James, and one of his best English critics; his first book, *The Destructive Element*, began as a study of James's novels and, though the political urgencies of the time turned it into something else, James remains in the centre of it as an heroic example. He is central and heroic here, too, like a baroque monument to the spirit of Art itself—a great writer caught in the dilemma of the civilized American.

By the end of James's life the centre of power had shifted from England to America, and the centre of paranoia shifted too, and what Spender calls "The Spectre of Americanization" entered English consciousness (and remains there still). America, being the stronger, became threatening—and not only politically but culturally. By that time a new generation of American writers were in Europe: Gertrude Stein had gone to Paris, and Pound and Eliot were in London, and for the first time English poetry was subject to American influences. Spender contrasts these "American Visiters" with the native English versifiers, with Bridges and the Georgians, in terms of their attitudes toward art and toward tradition.

The English poets, in their search for English themes, are seen as examples of what becomes a major theme of the book—the modern writer's efforts to establish a continuity with the past. Spender is no more admiring of these poets than he has ever been—minor is still minor—but one finds here a new sympathy with their attempts to discover "the real England, not imperialist and money-grubbing, but gentle, just, reasonable, for which a metaphor was to be found in the countryside". It is a generous and convincing account of a dry poetical time.

As the historical narrative enters the years of Spender's own lifetime it becomes more personal and speculative, more anecdotal, more involved—history by a participant rather than by a professor. For a substantial space—some forty pages—his argument swings away from the Anglo-American subject to treat of English "poet-novelists", Forster, Lawrence, Virginia Woolf, writers of "elegies for England" whose long-term vision of history Spender sees as an effort to save the past from the present, against the short-term, "let's get on with it" view of, for example, J. B. Priestley. These are writers with whom Spender has always felt at home—even in his most Leftish days—and his account of their Englishness is some of the best writing in the book.

Spender turns back, next, to the postwar Americans, the Lost Generation and the left-wing writers of the 1930s and argues that their responses to the crises between the wars, so different from English responses, defined their separation from history, the past, and European civilization. Finally, in the last section, called ironically "The American Advantage", he draws on his personal experience of American literary and academic life to write an elegy for the lost American talents—Randall Jarrell, John Berryman, Theodore Roethke—and a condemnation of the line of contemporary self-abandonment and indulgence of instinct that he calls "orgasmic" culture, and sees as a symptom of the American sickness.

Mark Twain outside the Houses of Parliament, photographed by Benjamin Stone. An exhibition of Stone's work is currently at the National Portrait Gallery (at 15 Carlton House Terrace).

It is a strong partisan statement, but it is more than that—it is a moral judgement, and a statement of personal faith; and, because Spender speaks with the authority of a lifetime spent in trying to keep society in tune with art, and art in touch with life, it carries conviction. He offers little hope that the American part of the Anglo-American sensibility will recover its senses. For the English, he is less final, but scarcely optimistic: perhaps they will develop a provincial culture on the outskirts of American sovereignty. Perhaps if they can maintain "distance and sanity".

And if they can succeed in remaining English. The theme of Englishness that runs through Spender's account of modern writing is crucial to his argument, and is not to be taken simply as an older writer's lapse into nostalgia—it is rather an aspect of a developed theory of literary tradition:

> To have a consciousness which is a vehicle of the past is to get outside the current subjective contemporaneity into the wider objectivity of the mind of the past. Of course the past does not survive except in those fragments which are imaginative and intellectual achievements contained in monuments, customs, books and works of art. These are the tradition—the past consciousness redeemed within the present.

This is not at all the tradition that the American Visitors, Pound and Eliot, imagined as a sort of tunnel dug through the cultural mountain; it is consciousness of life lived, by which the mind is liberated from its confinement in the present. It is the opposite of the "orgasmic culture" of greater and greater consciousness of the *now*. Continuity with the past is a necessary humanizing value, and this sense, in a poet or a novelist, is at once a literary and a moral quality. Spender's examples are the novels of Forster and, in an excellent short treatment of a neglected great novel, *Between the Acts*.

America becomes, in the course of this book, the embodiment of life without that continuity, life lived entirely in the present: by the end it is not so much a nation as an example of that life that destroys sensibility and drives out art. This is a grim and probable vision of the future—and not only in America—but it nevertheless exposes Spender to the charge that he has been a less than perfectly transatlantic critic. Surely his American friends will think his account of their country a bit unfair (and what will his former colleagues at the Northwestern University in Chicago say of his image of the intellectual life lived there—two pretty coeds in a classroom audience, bloody gum?). Less directly touched, may consider that the hard term antithesis in the title has led Spender to [illegible] antitheses a bit too readily: active/objective, life/society, striving/self-cultivating; is it true that "American for European past, European for American future"? All Americans? *All* Europeans?

Still, when all the possible objections have been made, *Love-Hate Relations* is a good and stimulating book by a critic who has been writing excellent criticism for nearly forty years. The Destructive Element was published in 1935, was an unsystematic and unbalanced book, with neither a real beginning nor a proper end, and sometimes assumed a false importance that was not there. It remains one of the perceptive and important books of modern literary criticism. It is useful now as a document of history, the best expression that exists of the literary climate of the 1930s—the sense of crisis in values and belief, the pressures of ideological commitment, the sense of an approaching war. But it is also useful in another and even more important way, as a permanent testimony to the value and necessity of literature in even the most adverse circumstances; it must have been so then, when it was written, and it seems so now.

Love-Hate Relations is a book which such book, and perhaps it will seem to speak for the 1970s as *The Destructive Element* did for the 1930s. It is a less hopeful book, and it is a bitter thought that the 1930s, which seemed so dark, were not the worst thing that could happen to civilization. Still, one could end the earlier book on these words:

> These are rough signs of the times; they may help to show that the conclusions can be drawn that I accept the hypothesis that literature is a means of understanding the profoundest and most significant changes in the human mind.

But the new book ends with a comment on D. H. Lawrence, maintaining that he

> recognized that the ideal [illegible] could easily be pushed to extremes where it merged into the chaotic, the mad, and the destructive that was the death-wish of the society but of the individual.

And what, then, is to be done? Spender can only hope that perhaps the English can maintain "distance and sanity". It is not much of a hope. Still, it is something: a hope, of testament; the faith in [illegible] is still there—perhaps [illegible] desperately now, but still

UNDREAMED SHORES
England's Wasted Empire in America
MICHAEL FOSS
The story of the misbeginnings of English colonialism is characterized by devious policies, visionary idealism, high-flying ambition and plain greed. This perceptive study of a much-neglected aspect of the Elizabethan era examines England's disastrous early attempts to colonize America.
Illustrated in colour with many rarely-seen paintings and maps £3.75

BEHOLD MAN
A Photographic Journey of Discovery Inside the Body
LENNART NILSSON
The sensational photographs of Lennart Nilsson—one of the world's most outstanding photographers—unmask the intricate structure of the human body, and combine with a comprehensive text to provide a unique introduction to human biology.
256pp, 338 photographs (280 in colour) & 40 diagrams £8.50

HARRAP BOOKS

GEOFFREY PARRINDER
The Bhagavad Gita
A Verse Translation
£2.50 cloth paper 95p
This new translation in verse of the religious classic of Hindu literature is the result of twelve years' work by one of the world's leading exponents of the Gita. Following the eight syllable metre of the original, it provides a simple verse rendering faithful to the Sanskrit text. The author has also provided a clear marginal commentary for the more complex passages and to explain the names and references unfamiliar in the West.

African Traditional Religion
£1.50 cloth *Third edition* paper 65p
First published in 1962, this book is now the standard work on religion in Africa. This new edition has been thoroughly revised and updated.
'. . . invaluable to those who wish to understand the background of thought in the continent which now steals the headlines.'
Church of England Newspaper

sheldon press

Art as things seen

BY JOSEPH RYKWERT

…ory of ART might seem to be …ry popular subject at the …ent. Major works of art …ver being rushed about the …e exhibited in various capi… long queues form for …atch a glimpse of them; …tional sums which television … offered for the rights to …nneth Clark's *Civilisation*, and the vast audience it … were widely reported; …epartments of History of …been founded at our univer… they do not lack for students.

…is curious to observe, since …diverse of a menacing situa… museums and in art-galleries …se what an American critic … the deaesthetizing of art, …chitectural standards seem … inverse proportion to the …dically rising volume …. Inevitably, many artists …uent, since they cannot act …nvironment with any real … they take refuge in var… of self-celebration, while …e, even the informed elite, …ir eyes from the present, …plications of this state of …ere demonstrated by the … a few years ago, of the gro… Churchill Hotel virtually next …e Courtauld Institute, …ceipt of all our art-history …ks.

…ntense public regard for the …d the art of the past (as …s indifference to what is …ing in the present) symptoms …perhaps of some break, of a …n our social fabric? And is …mething the historian of art …ions to say, professionally, …ake matter? To my mind it is …s duty. He operates, after all, …s very situation. His visual …ning, which is his primary pro… place of equipment …on it, nor is there any refuge …ake condition in the past. That …any historian of art worth …s will be vitally concerned, …politicly concerned, about the …quality of his environment …about the export of an im… old-master painting, or the …tion of some conspicuous …ent—the sort of thing which …provoke the usual, and some times effective, letter to *The Times*.

There is another aspect of the art-historian's immediate present which all this implies: the historian, after all, rarely concerns himself nowadays with the doings of contemporary artists. It is not for the artists that he practises his craft. The most vigorous, and therefore perhaps the most vital, consumer of the art-historical product is the art-market, of which London is the world-capital. The aspiring art-historian's present is not only conditioned by the situation I have described, it is emphatically *not* a present of studios and academies (whatever their modern equivalent), but the present of auction-rooms and old-master galleries. These include, by now, dealers who specialize in Impressionist, Post-Impressionist and even the art of the "isms", from Cubism to hard-edge abstraction. Few art-historians (even students), in my experience, will venture into the more extreme galleries dealing in the commercialized detritus of the various forms of artistic activity, for which it is often difficult to find a descriptive label.

Even if he has no other wish than to teach the history of their skill to aspiring painters and architects, the most vigorously independent art-historian will necessarily be conditioned by this state of affairs. It is the present in which both his sensibility and his craft are forged. In an undeservedly neglected book, *The Shape of Time*, the American historian George Kubler quotes the self-questioning words of his master, Henri Focillon: "Le passé ne sert qu'à connaître l'actualité; mais l'actualité m'échappe. Qu'est-ce que c'est donc que l'actualité?" What I have been saying was not an attempt to answer that great historian's question. There is of course a rhetorical aspect to it: it is also in some way an assertion of the art historian's dependence on his present which I have pre-echoed. In commenting on it, Kubler compares the activity of the historian, and of the art-historian in particular, to that of the astronomer: "However fragmentary its condition", he observes, "any work of art is actually a portion of arrested happening. . . . It is a graph of activity now stilled, but a graph made visible like an astronomical body, by the light that originated with the activity. . . ."

I doubt if anyone would object to the truism inherent in the metaphor. But it indicates a shift of emphasis, which many will find uncongenial; it shifts the historian's attention from the object studied to the activity which produced it. This is not an invitation to infer the activity from the object, a procedure which is often sadly misleading; on the contrary, if the historian is as closely concerned with the activity which produced the object as with the object itself, if he sees the object as the product of a traceable intellectual and technical process, almost as the attempt by the artist, in producing it, to interpret a particular situation, only then will he be able to "read" the object. But if he does proceed in this way, he will find that the objects which are usually studied by the historian of art, and those which he usually rejects as being outside his concern or competence, will not appear quite so disparate.

I take the term "historian of art" to mean historian of the visual arts, not historian of literature or music. The objects which interest him therefore interest him first as "things seen". But this very limitation implies an enlargement of his field beyond current practice. The old category "works of art" has rather elastic limits, even if its centre is obvious enough: paintings, sculptures, monumental buildings.

But take the last of these categories: what exactly might "monumental" building mean for our purposes? If it is whatever is considered worthy of theoretical treatment in the treatises, then the category should now include even rural cottages, which became part of the standard literature of architecture in the eighteenth century. Some years ago Sir Nikolaus Pevsner conveniently pointed out the difference between architecture and building: "A bicycle shed is a building; Lincoln Cathedral is a piece of architecture . . . the term architecture applies only to buildings designed with a view to aesthetic appeal. . . ." Since they are the opening words of his famous *Outline of European Architecture* they might have served as a useful categorization. Yet shortly before the book was first published, Gerrit Rietveld designed a masterly little bicycle shed facing Utrecht Cathedral—which suggests that the historian of architecture will even have to concern himself with trivia of this nature. But I would like to direct attention to matters connected with building which may, on first consideration, appear still more trivial. "*Architectus*", preached St. Augustine, "*aedificat per machinas transiturus domum manentem*". What of these *machinae transiturae*? Of scaffolding and pulleys and mason's tackle? Are they part of "things seen" by the same token as the buildings themselves?

Of course, this will seem far-fetched. Only the *domus manens* of Augustine's sermon is what the art-historian usually considers worthy of attention. But half a century ago attention was already focused on what he would reject as trivial. Marcel Duchamp and the Dadaists exalted the *objet trouvé* (it's almost superfluous to recall that the original *objet* was a urinal) and since then the art market has followed: mason's tackle and architect's drawing instruments are already prized in antique shops, and will soon appear in the salerooms.

These last categories are special cases perhaps. But take the other side of the art spectrum: photography and the film. By sticking to the old categories, the historian will sever his links with such a vast area of contemporary visual experience that much of twentieth and even nineteenth-century art will become inexplicable to him: not only in the sense in which photography entered the artist's studio in the nineteenth century, but much more intimately, as Walter Benjamin has pointed out in his *Brief History of Photography*. An *objet trouvé* cannot by definition be multiplied. But the artist must make a living; so that it can be recorded, and most faithfully, by photographs, which in turn become marketable. So the exponents of certain avant-garde (as they are still quaintly called) procedures paradoxically "make" objects which they "find" by photographing them, and it is these photographs, for preference rather imperfect ones, which constitute some of the detritus I spoke of earlier.

But the photographs, or the film, have revealed a whole area of visual experience which remained veiled until their arrival. The work of Muybridge, and Marey before him, revealed the long-suspected secrets of human and animal motion. Recently, Muybridge's photographs

Art, Art History and Architecture from Allen Lane

Art in Context
edited by JOHN FLEMING and HUGH HONOUR
Each volume in this series discusses a famous painting in detail, as both image and idea, and in its context—whether stylistic, technical, literary, religious, social or political.
Courbet: The Studio of the Painter
BENEDICT NICOLSON
David: Brutus
ROBERT L. HERBERT
Duchamp: The Bride Stripped Bare by her Bachelors, Even
JOHN GOLDING
Van Dyck: Charles I on Horseback
ROY STRONG
Van Dyck: The Ghent Altarpiece
ELISABETH DHANENS
Fuseli: The Nightmare
NICOLAS POWELL
Goya: The Third of May 1808
HUGH THOMAS
Leonardo: The Last Supper
LUDWIG H. HEYDENREICH
Monet: Le Déjeuner sur l'herbe
JOEL ISAACSON
Munch: The Scream
REINHOLD HELLER
Piero della Francesca: The Flagellation
MARILYN ARONBERG LAVIN
Poussin: The Holy Family on the Steps
HOWARD HIBBARD
Turner: Rain, Steam and Speed
JOHN GAGE
Watteau: A Lady at her Toilet
DONALD POSNER
Approx. 128 pages each, fully illustrated in text and with four-colour foldout.
Approx. £2.25 each

The Architect and Society
edited by JOHN FLEMING and HUGH HONOUR
A series devoted to architects and architecture in their social framework
J. B. Fischer von Erlach
HANS AURENHAMMER
£6.50
Le Corbusier and the Tragic View of Architecture
CHARLES JENCKS
£6.50
Los Angeles: The Architecture of Four Ecologies
REYNER BANHAM
£2.50
Christopher Wren
KERRY DOWNES
£2.50

An Outline of European Architecture
NIKOLAUS PEVSNER
A library edition
£4.00
Concerning Architecture
edited by JOHN SUMMERSON
Essays on Architectural Writers and Writing presented to Sir Nikolaus Pevsner
£6.30
The Country Seat
edited by HOWARD COLVIN and JOHN HARRIS
Studies in the History of the British Country House presented to Sir John Summerson
£6.50
Art and Photography
AARON SCHARF
£6.30
French Decorative Art, 1638-1793
GEORGE SAVAGE
£4.20
German Rococo: The Zimmermann Brothers
HENRY-RUSSELL HITCHCOCK
£4.20
Beyond Modern Sculpture
The Effects of Science and Technology on the Sculpture of this Century
JACK BURNHAM
£5.25

Turning Points in Twentieth Century Art, 1890-1917
WERNER HOFMANN
£5.25
The Aesthetics of Freud
A Study of Psychoanalysis and Art
JACK J. SPECTOR
£3.95
On Art and the Mind
RICHARD WOLLHEIM
£6.00

Documentary Monographs in Modern Art
general editor
PAUL CUMMINGS
A series of visual and documentary materials on modern masters, illustrated in colour and black-and-white
Moholy Nagy
edited by RICHARD KOSTELANETZ
cloth £3.15 paper £2.00
John Cage
edited by RICHARD KOSTELANETZ
cloth £3.50 paper £2.00
Roy Lichtenstein
edited by JOHN COPLANS
cloth £3.50 paper £2.00
David Smith
edited by GARNETT McCOY
cloth £4.00

have been used by a number of artists, of whom Francis Bacon is the best known. But if I refer this example back to my original category problem: the *domus manens* and the *machinae transiturae*, you will see that the art-historian's territory has been much enlarged. Not only the House you see through the scaffolding but the scaffolding itself might become part of his concern. While on the scaffolding, the mason's tools, his clothes, and even his postures might be the object of his attention. When building was a much longer process, the design of scaffolding was perhaps inevitably considered more carefully: skill at devising scaffolding and centering was regarded very much as part of the architect's craft. Brunelleschi's centering for the dome of Florence Cathedral became perhaps the most famous piece of scaffolding in the history of building.

But now the situation has become reversed. Few architects would devote any attention to scaffolding, now that the building process has been very much speeded up. Scaffolding has in some ways been assimilated to packaging, if only because it often carries advertising. Yet packaging has become an art-form, both in the form of a sales-container, which is the graphic and industrial designer's province, and also in the elevated form of an elephantine art-work in the hands of the Bulgarian artist Christo, who was recently consulted about the scaffolding in which the façade of Milan Cathedral was wrapped for many months.

As for the workmen on the scaffolding—to continue with my metaphor—their posture has not been much studied, though it is clearly a province of art-history. Some years ago, in a monograph which did not receive the notice it deserved, *Gesture and Rank in Roman Art*, Richard Brilliant examined a special category of postures, those of Roman statuary, by reference to the known use of gesture as a code system, as set out in the ancient manuals of rhetoric. More than a century earlier, an antiquarian and precocious student of folklore, the Neapolitan Canon Andrea di Iorio, made a study of gesture in ancient art and literature, and compared it with gestures in common use in the Naples of his time. *La Mimica degli Antichi investigata nel Gestire Napoletano* (see the illustrations above and on page 541) has escaped the attention of the historian in spite of the publicity given to it by Benedetto Croce and although it has been used by anthropologists and linguists.

Of art-historians only Sigfried Giedion has given serious attention to posture as a proper subject for consideration, in the long section on comfort which is the centre of his *Mechanization Takes Command*. He was, I think, the first to relate the development of various forms of furniture to the demands of posture, and to the changing notion of comfort it implied. This relationship is read as an indication of the changing conception of space, and our corporeal occupation of it.

Of course, the way in which Giedion treats comfort is not accepted as proper art-history by everyone. His passionate concern to assert the values of inner balance against the excessive comforts of elasticity, his condemnation of the upholsterers' excesses, were thought to be alien to the sober discussion of the history of furniture: a minor art, in any case. Some would go so far as to describe Giedion's kind of history as social criticism rather than writing of history, not only because of his partisanship, which seems to them out of place in historical writing, but also because he concerned himself with a whole variety of objects (slaughterhouses, combine-harvesters, vacuum-cleaners, bread-loaves) which did not at all fit into the *genre* of "art". Yet Giedion treats all of them as things seen. He treats each object as a microcosm, in which a complex situation may be summed up and examined. The chapter on the key, which he regarded as a model of his method, is a good instance: Linus Yale's invention of the tumbler-lock in the 1850s, and its English antecedents in the eighteenth century, are contrasted with the technical elaboration of orthodox locksmithing at the time. But Giedion recognizes the archetype of Yale's invention in the wooden tumbler-lock, invented somewhere in central Asia perhaps, perfected in Europe during the Middle Ages, and brought to North America by the German or Scandinavian settlers; and shows the transformation of an archaic prototype into a highly mechanized device, in which the shift was as much a conceptual as a technological one, and which in turn transformed daily habits out of recognition.

An itinerant letter writer: another illustration from Andrea de Iorio. The caption asks: "What want me to write?" The seated client replies, hushfully, with gestures, to indicate a love-letter.

A very remarkable visual sensibility enabled Giedion to formulate his account of an object so simple and so basic. But he understood very clearly that many by-products of such a development have important implications. The various forms of the burglar-proof key are not just a succession of problems re-formulated at each failure. Each solution is itself a re-interpretation, a provisional summary: an object seen, represented in engravings and paintings, with implications which its inventor and maker may never have considered. The inadequacy of the problem/solution model as an account of artistic activity is never explicitly stated by Giedion, but it is certainly implicit in the book on *Mechanization*, as in his other work.

The problem-solving artist was very popular among "scientifically". minded critics, and has been taken over by positivist historians. They have been known to speak of certain specific tropes, the *tondo* Madonna say, or the flying buttress, as if there could be a perfect example of the type, a complete resolution of this formal or that iconographic device; if the artist's activity consisted of solving problems, he certainly, after a number of misses a hit would be scored, and the problem solved. When it comes to a complex "problem", like that of the Gothic cathedral, no one has yet gone so far as to suggest that its features could be given a final resolution. In most Gothic cathedrals a number of problems, some technical and mechanical, others visual and conceptual, were acknowledged, if not exactly solved. But each cathedral is an object which is also a complex of interpretations, the result of a social "great work", to borrow an alchemical term.

To consider the cathedral in this way is not an invitation to generalize about a category. On the contrary, it is only by paying the closest attention to his "object", by considering its measurements, by observing the external and internal volumes, by seeing it empty and in use—if it still is in use—by "reading" its iconographic programme in the sculptures and the stained glass, that the historian will be able to form any worthwhile notion about it. He may never look *through* his specimens; and must realize that whatever reading he may propose of the object of his study, the object itself will remain obstinately irreducible; sometimes it will continue to challenge interpretation even after it has been physically destroyed, like the great Parthenos of Phidias, known only through copies and imitations.

But it is not only great cathedrals or overwhelming masterpieces which maintain their challenge to the critic and historian. It seems to me that we should be able to accept the challenge of the humblest object. Most of my colleagues, for instance, would accept an account of fifteenth century ivory or silver pastoral crozlers as a suitable object for study, but would regard their method as wasted on seventeenth and eighteenth-century hand-drills. But imagine how rich the subject could become if accepted in Giedion's terms: the hand-drill could be considered as the successor of the fire-making bow, and related to neolithic stone drills. The adaptation of the drill to the hand could be considered, as well as the study of its articulation; and all this could be used to illustrate a host of ancillary matters.

Such a study would inevitably be critical. But perhaps that is endemic to proper art history, whose progenitor, Winckelmann, enjoined all artists to imitate the art of a period which he saw as the product of a society and a climate quite different from and superior to that of German and Italian society in his own day. The breathtaking grandeur of Piranesi's work lies in his transmutation of archaeological draughtsmanship into social denunciation; and so one could go on. Burckhardt's *Civilization of the Renaissance* is a work of social criticism, if only by implication; Morelli's political motivation is obvious; Semper's vision of the totality of art and industry goes counter to the practice of his day. "Detached" and "objective" art history as a refuge from the present is a fairly recent innovation; indeed history as a pseudo-scientific discipline, untainted by any partisanship, belongs to our own time and does it little honour. "We must denounce such an attitude of mind angrily", wrote the French historian Henri-Irénée Marrou twenty years ago, "as one of the worst dangers to threaten our Western civilization, which seems destined to descend into an atrocious technological barbarism".

Marrou specifically denounced the uncritical historian using a method "whose logical construction is unknown to him, and the validity of whose rules he is unable to estimate; he is like a machine-minder at the time. But Giedion recognizes who can only check the engine's working but would be unable to repair it, let alone build one". He was writing of the historian in general; I have been appealing against what seems to me an even graver clerical treason by the historian of art. It is not only the lack of reflection on their method which seems to me very disturbing, but the unquestioning acceptance of the category "art" as it was established in the debates of the seventeenth-century academies and canonized by the positivist historians of the nineteenth century, to be taken over by the art market.

The art market itself is changing, as I have already suggested. Prim-

arily because the quantity of art which are still in p is declining fast, while them rises. So the enlarge their repertoire: costumes, early cameras phones, even vintage mo recent revival of Art Deco interesting insight into developments. It has already its spate of nostalgic exhi coffee-table books. Mu began to assemble 1930s ovon 1930s exhibition hats, I have noticed, have ing very becoming (or at the end of the Great Go craze at this very mome is all well enough, and inevitable).

But this is exactly where lost of historians must begi distinctions: cloche hats 1930s cinemas built in the in profusion in the 1930s ard progeny of a period Dutch architecture of which itself descends from of Frank Lloyd Wright decades. But while such were springing up in a London, Wright was still and they were contempo some of his later masterp the Imperial Hotel in Tok Johnson Wax Factory in Wisconsin. It was the pe of Le Corbusier's best such standards, by the s the products of the Bau shops, the work of the S and designers of the 1930 may be criticized and enthu criticism will have to t account many criteria: the fidelity to his contemporaries, van Brandtauer and Lukas von Hildebrandt, which interested him. Hildebrandt is not concerned Fischer's work as a pattern for but he focuses on Fischer's quality. Of his contemporaries, Johnic or Wren (who died in a year as Fischer, 1723) who Hawksmoor, rather than his Austrian Hill book is not addressed working architect, who will buildings with a sketch-book, the informed tourist and to interesting public which cares at all, but also learned, art-The specialist will still have to Hans Sedlmayr's fundamonograph, and will still consult Dr Aurenhammer's catalogue, prepared for the Imperative exhibitions which the main Austrian cities in and from which this book illustration.

Despite the inflationary price of volume, the text is brief—essay; but the illustrations, are concentrated (since they seem to be based on the photographs as those in this book, a detailed commentary), are ample and well themselves again to the artists He owes them his existence all.

Joseph Rykwert is Professor of Architecture at Essex University. His *Adam's House in Paradise* is reviewed on page 563.

The Neo-Classical line

WITTKOWER:
and English Palladianism
including 219 illustrations.
and Hudson. £8.50.

the first of the four volumes
Rudolf Wittkower's "minor"
to appear. It contains thir-
ters dealing with what is per-
s most popular of his many
: Palladio's own work, and
of it in Britain. Some of
erial will be familiar to any
Wittkowerian, but other
particularly the more recent
as well as the texts of lec-
yet unpublished) will be
ly.

two unpublished papers form
quarter of the book, and
ch a subject on which Witt-
seemed to write a major work:
ish-century architectural
e in this country; the two
must therefore be read as
tory sketches. They are sub-
enough to provide a starting-
for anyone who has a mind to
work. The two essays, on
a Neo-Classicism and the
nders of Palladio's Quattro
and "English Literature on
cture" (a little bit of a mis-
this one, even in the context
book, as it stops before 1800),
Wittkower's virtuosity: the
is formulated clearly at the
and the reader is then guided
uence of pieces of evidence
position, in the conclusion.
hod even operates in what is
ally a catalogue essay, like
Literature". Always,
Wittkower's prodigious
pieces already mentioned, and the
more familiar Burlingtonian disquisi-
tions.

Yet Wittkower is at his best in the last two pieces: on the Neo-Palladian house set in the Anglo-Chinese garden, and on "Classical Theory and Eighteenth-Century Sensibility". In these, which are among his more substantial later works, he shows all the insight and sympathy which the more extensive pieces sometimes seem to lack. The first is particularly good. It goes against the received view according to which the traditional, classical, backward-looking Palladian houses were quite distinct, or even opposed to the "progressive", romantic, wilful, naturalistic make-up of the garden in which they were set. Wittkower resolves the apparent paradox: the architect and the landscape gardener, he argues convincingly, appealed to the same criteria, the sober architecture of the house derived from the venerable antiquity of Republican Rome, a land where liberty and civic virtue were as much respected as they were in that other paragon of free states, China. Eighteenth-century builders examined Chinese gardens in engravings and descriptions, and regarded them as analogous to the lost gardens of the ancients. In both ancient Rome and modern China, after all, liberty and a truth to nature were known to have been the guide.

This is a very rough summary of a brilliant and subtle demonstration. Anyone interested in architectural theory will have to read this book, and will look forward to the following volumes, particularly if they include Wittkower's as yet unprinted writings, such as his long essay on the problem of movement in Mannerist architecture.

It is, perhaps, too much to hope that the publisher will then serve his memory better: for this volume the jacket is vulgar, and the production poor. The offset is blotchily printed, and the reviewer's copy had three machine warped pages.

Quotes from antiquity

AURENHAMMER:
Becher von Erlach
Allen Lane. £6.50.

Sadly half-a-century since the
ation of the only previous Eng-
graph on Fischer von
: the work of a highly suc-
architect (but no great
J. E. V. Lanchester, whose
morable building is the
Hall, Westminster. Any
reader who wanted to learn
Fischer and his contempo-
ed about the great age of
Baroque architecture, and
as general histories of art or
ooks. At last we have Hans
aumer's monograph, and
very grateful for it.

Lanchester, Fischer was a
, to be considered in a
admiring deference: it was
arity to his contemporaries,
Prandtauer and Lukas von
Hildebrandt, which interested him.
Aurenhammer is not concerned
Fischer's work as a pattern for
; he focuses on Fischer's
uality. Of his contemporaries,
ohnic or Wren (who died in
a year as Fischer, 1723) who
Hawksmoor, rather than his Austrian
Hill book is not addressed
working architect, who will
buildings with a sketch-book,
the informed tourist and to
interesting public which cares
at all, but also learned, art-
The specialist will still have
to Hans Sedlmayr's funda-
monograph, and will still
consult Dr Aurenhammer's
catalogue, prepared for the
imperative exhibitions which
the main Austrian cities in
and from which this book
illustration.

Despite the inflationary price
of volume, the text is brief—
essay; but the illustrations,
are concentrated (since they
seem to be based on the
photographs as those in
this book, a detailed com-
mentary), are ample and well
themselves again to the artists
He owes them his existence
all.

This marshalling can be a little too inexorable, as when the vagaries of more fanciful English architectural authors (like the Langleys, Halfpenny and their followers in the 1750s) are described as being "no serious challenge to the classical style, but rather attempts at escaping somehow from the stringent rules of Neo-Palladianism". The somewhat elephantine phrasing echoes the historian's rather heavy tread. It was not for impertinent near-tradesmen to distract attention from the noble centrality of the theme: the progress of Palladianism in Britain, transmitted from Inigo Jones (who had received the tradition from Scamozzi) to Webb, from Webb to Campbell, from Campbell to Burlington and Kent, and from them to their followers, the Morrisses, Flitcroft, Ware. Even Wren, Hawksmoor and Vanburgh appear irrelevant to this bookish succession, whatever their individual merits.

This is the real flaw of this collection of essays, if considered together as a book. The first part, concerned with Palladio himself (his influence on later Venetian churchbuilding, and on Bernini), is not sufficiently "pointed"; the best essay of the three is a catalogue essay, in which the problem is not really resolved, on the origin of an enigmatic detail, the Renaissance baluster. The ten essays dealing with English Palladianism are uneven in length and in treatment. From a slight fragment on Inigo Jones as a Puritan, they ascend to the considerable set-pieces already mentioned, and the more familiar Burlingtonian disquisitions.

Yet Wittkower is at his best in the last two pieces: on the Neo-Palladian house set in the Anglo-Chinese garden, and on "Classical Theory and Eighteenth-Century Sensibility". In these, which are among his more substantial later works, he shows all the insight and sympathy which the more extensive pieces sometimes seem to lack. The first is particularly good. It goes against the received view according to which the traditional, classical, backward-looking Palladian houses were quite distinct, or even opposed to the "progressive", romantic, wilful, naturalistic make-up of the garden in which they were set. Wittkower resolves the apparent paradox: the architect and the landscape gardener, he argues convincingly, appealed to the same criteria, the sober architecture of the house derived from the venerable antiquity of Republican Rome, a land where liberty and civic virtue were as much respected as they were in that other paragon of free states, China. Eighteenth-century builders examined Chinese gardens in engravings and descriptions, and regarded them as analogous to the lost gardens of the ancients. In both ancient Rome and modern China, after all, liberty and a truth to nature were known to have been the guide.

This is a very rough summary of a brilliant and subtle demonstration. Anyone interested in architectural theory will have to read this book, and will look forward to the following volumes, particularly if they include Wittkower's as yet unprinted writings, such as his long essay on the problem of movement in Mannerist architecture.

It is, perhaps, too much to hope that the publisher will then serve his memory better: for this volume the jacket is vulgar, and the production poor. The offset is blotchily printed, and the reviewer's copy had three machine warped pages.

Old Sydney

BERNARD and KATE SMITH:
The Architectural Character of Glebe, Sydney
128pp. including 214 illustrations.
Sydney: University Cooperative Bookshop. $A10.95.

After years of neglect (and many resultant losses) Australia's early buildings are now being conscientiously recorded. Isolated monuments are generally not so important as the widespread groups of buildings of which the older residential areas of many Australian cities consist.

The Architectural Character of Glebe, Sydney contains a thorough survey of one such area: Glebe, in Sydney, a residential suburb built—as its name indicates—on 400 acres of church land, mostly after 1850 although a few substantial villas had been built before that date. There are numerous stuccoed faced houses of one or two storeys, many with the cast-iron verandahs and balcony railings for which nineteenth-century Australian architecture is famous, and several public buildings.

The special virtue of Bernard and Kate Smith's survey is that it is concerned not only with architecture but with Glebe as an expression of the Australian social scene; it is a study of a developing environment

Φ PHAIDON
Famous Names in Art History

GOMBRICH
Sir Ernst Gombrich's *Story of Art* is the best known, most widely used history of art in the world. Its scholarship is coupled with superb readability and its 12th Edition is even more lavishly illustrated than before (£5.50 & £2.95 pb.) Also in print are his *Art and Illusion*: A Study in the *Psychology of Pictorial Representation* (£5.50); *Meditations on a Hobby Horse*: and other Essays on the Theory of Art (£4.00 & £2.00 pb.); *Norm and Form*: Studies in the Art of the Renaissance (£3.30 & £2.00 pb.); and *Symbolic Images*: a second volume of such studies (£5.50).

POPE-HENNESSY
Sir John is author of the standard work on Italian Sculpture, now in second edition in three volumes: *Italian Gothic Sculpture* (£9.50), *Italian Renaissance Sculpture* (£9.50) and *Italian High Renaissance and Baroque Sculpture* (£12.00). Available too are his *Raphael* (£6.45) and *Paolo Uccello* (£7.00), while the revised edition of his *Fra Angelico* (c.£16.50) is due in October. He has also edited the *Victoria & Albert Museum Yearbooks*, of which no. 4 has just appeared (£8.95).

BURCHARD
When Ludwig Burchard, the distinguished German art historian died in 1960, he left behind notes for the monumental catalogue *Corpus Rubenianum* which will be the definitive work on Rubens. His entire works will be created in twenty-six parts, with some sections consisting of more than one volume. So far published: *Part I The Ceiling Paintings for the Jesuit Church in Antwerp* (£12.00), *Part VIII, 2 volumes, Saints* (£13.00 & £16.50), *Part IX The Decoration of the Torre de la Parada* (£16.00), *Part XVI The Decorations for the 'Pompa Introitus Ferdinandi'* (£13.00), *Part X The Achilles Series* (c.£16.00) is expected in the Autumn.

BENESCH
Otto Benesch was one of the most eminent art historians of his generation. He devoted a lifetime's research to the works of Rembrandt. His magnificent *Rembrandt Drawings: Complete Edition in Six Volumes* (£110.00) has recently been reissued in a second enlarged edition. It is "the standard work on the subject" Times Lit. Supp. Also published by Phaidon are Benesch's *Collected Writings. Vol I* is devoted to *Rembrandt* (£5.50), *Vol II* deals with *Netherlandish Art of the Sixteenth and Seventeenth Centuries, Dutch and Flemish Art of the Seventeenth Century, Italian Art, French Art* (£7.00), *Vol III* concerns *Early German and Early Austrian Art* (£8.50) and *Vol IV* ranges over *German and Austrian Baroque Art, Art of the 19th and 20th Centuries, Museums and Collections, Theoretical Writings on the History of Art, Museology and Art Education, Musicology* (£9.50).

H·E·B

NEW BOOKS IN THE SOCIAL SCIENCES

Theory and Practice
Jürgen Habermas
In this study Habermas continues to develop his theory of society within which thought and action are rationally related. He re-examines the thought of the past in order to assess contemporary society and its thought. The volume includes three essays on Hegel and an important critical assessment of Marx's dialectical materialism and his theory of surplus value. £4.00 £1.80 paperback

Adventures of the Dialectic
Maurice Merleau-Ponty
translated by **Joseph J. Bien**
Marking one of the most crucial junctures between French existentialism and mid-twentieth century Marxism, this study documents Merleau-Ponty's increasing disillusionment with Marxism. Also contains philosophical studies of Weber, Lenin, Lukács, and Trotsky, and calls for a new liberalism going beyond communism and contemporary capitalism. £3.00

Theorizing
Alan Blum
A sociologist here for the first time attempts to say what is fundamental to 'theorizing' as an activity. He writes in terms of what are often thought to be two traditions, the Platonic enterprise of metaphysics in its development down to Heidegger; and the grand sociological tradition of Marx, Durkheim and Weber. £3.50 £1.75 paperback

The Prose of the World
Maurice Merleau-Ponty
edited by **Claude Lefort**
translated by **John O'Neill**
This study presupposes and illustrates Merleau-Ponty's conceptions of intersubjectivity and rationality and the fundamentals of his philosophy of perception and embodiment. £2.50

The Structures of the Life-World
Alfred Schutz and **Thomas Luckmann**
A detailed phenomenological analysis of the human, or commonsense structures or interpretations of the world. The book is divided into four sections: the everyday life-world and the natural attitude; the stratifications of the life-world; knowledge of the life-world; knowledge and society. £4.00 £2.00 paperback

The Crisis of Industrial Civilization
The Early Essays of Auguste Comte
Edited with a critical introduction by
Ronald Fletcher
In his first five major essays, Comte outlined the entire scheme of work that he was later to fill out and accomplish. The introduction emphasises Comte's chief contributions, and also demonstrates their relevance to modern scientific and industrial society. £5.25

Project Appraisal and Planning for Developing Countries
I. D. M. Little and **J. Mirrlees**
A development of the Little-Mirrlees method of social-cost benefit analysis for developing countries. It is a work of major importance for all those concerned with project decisions and the estimating of shadow prices.
£4.50 £1.90 paperback

Labour and Politics in Nigeria
Robin Cohen
A clear and vivid history of the role of organised labour in the politics of Nigeria. It covers the period from the first General Strike of 1945 to the civil war and the reintegration of the country. £6.00

Heinemann Educational Books

Sheila Powerscourt
Sun Too Fast

"... an excellent book, fine tuned and sharp-sighted ... it is that range of interests and openness to life which constitute the quality of this book: it roams over landscape and poetry, bronze-age burials and Extra-Sensory Perception, great houses in England and Ireland, while providing also a memorable portrait gallery."

Times Literary Supplement

Geoffrey Bles £3.25

The Big Spring History Book

The Governing Passion

Cabinet Government and Party Politics 1885-86

A. B. Cooke & J. R. Vincent 530pp, 5 plates, £6.95

'It is, quite simply, essential reading.'
F. S. L. LYONS, Irish Times.

'... a wonderful intellectual performance.'
A. J. P. TAYLOR, The Observer.

The Harvester Press
2 Stanford Terrace, Hassocks, Sussex.
Tel: Hassocks 5532.

THE ASIAN JOURNAL OF THOMAS MERTON

Edited by
NAOMI BURTON, PATRICK HART, JAMES LAUGHLIN

'Carefully edited and elaborated by a team of friends, scholars and fellow monks, the book shines with the familiar radiance of Merton's spirituality.' Publishers Weekly

'It records a unique and creative moment in the evolution between religions. The book witnesses to something of the greatest importance' A. M. Allchin

Cloth, £6.50

sheldon press

Tsar with a secret

ALAN PALMER:
Alexander I
Tsar of War and Peace
487pp plus 12 illustrations. Weidenfeld and Nicolson. £4.95.

DARIA OLIVIER:
Alexandre Ier
Prince des Illusions
476pp. Paris: Favard. 50fr.

If there is anything on which his many biographers agree, it is that in its baffling complexity, in the abundance of puzzling inconsistencies, the personality of Tsar Alexander I can have few rivals among the crowned heads of Europe. A ruler who has gone down in history as "the enigmatic Tsar", "the sphinx on the throne", "a Hamlet in a crown", has clearly succeeded in defying the efforts of later scholars, as he did those of his contemporaries, to define and explain a life full of contrasts and inconsistencies. A few brave souls have denied the enigma and argued that Alexander was simply a vain, popularity-loving, calculating and deceitful poseur, but the evidence unearthed by scholars over the past 150 years indicates that this is a simplistic approach and that there are some very real problems to explore.

Part of the trouble is that, although we have a great deal of testimony from contemporaries about his interests, beliefs and actions, we have little in the way of personal letters, diaries and private papers, since many of these highly pertinent records were systematically destroyed by his successor Nicholas I. Historical research and the publication of new documents on different aspects of Alexander's reign have extended and clarified our picture of Russia at that time, however, and what the new biographer of the Tsar can do is to make use of this new material as well as to sift more thoroughly that accumulated by his predecessors on Alexander's personal background and character, and thereby to arrive at a new synthesis and a more satisfying interpretation.

The authors of these two biographical studies are no strangers to the period. Alan Palmer has written a study, *Napoleon in Russia*, a popular survey, *Russia in War and Peace*, and an impressive biography of Metternich. Daria Olivier has written several works on Russian history, including a study of *The Burning of Moscow 1812*. Both of them display considerable familiarity with the period and with historical writing on it, and while neither comes to any startlingly original conclusions, both make determined and thoughtful attempts to define and assess Alexander's character and to arrive at a convincing appraisal of his views and policies. As a result both have some suggestions to make towards a fuller understanding of Alexander as man and sovereign.

On the personal side neither has anything very novel to contribute, but they avoid the excesses which have sometimes marred earlier biographical studies. Both of them make extensive use of the letters of Empress Elizabeth, showing us the Emperor, rather as E. M. Almedingen did in her biography ten years ago, through the eyes of his long-suffering, unquarrelsome wife. Neither is prone to exaggerate the importance of Alexander's romances, as did Maurice Paléologue, or to indulge in the invented conversations and the fanciful theories concerning his death that marred the work of Leonid Strakhovsky; but Mme Olivier's use of contemporary testimony is somewhat undiscriminating, and, while her frequent quotations enliven her narrative, they tend to lump together statements with a sound factual basis, superficial judgments and mere gossip. Here Mr Palmer is perhaps less entertaining, but more reliable.

On Alexander as sovereign both writers are on the whole better than their predecessors. Mr Palmer has assimilated much new material, and if one compares his account of the 1812 campaign with his earlier writings the improvement is obvious, although the military side of the story perhaps occupies too much space in what is a biographical study of the Tsar. (Mme Olivier, by contrast deals very sparing[illegible] military side, focusing [illegible] himself.) Both on [illegible] foreign affairs Mr Pa[illegible] good use of recent Ang[illegible] scholarship, especially [illegible] Patricia K. Grimsted [illegible] Raeff, but regrettably [illegible] evidently unaware of Al[illegible] nell's 1970 monograph [illegible] same writer's earlier [illegible] article on Tsar Alexander's [illegible] Days. He is weakest in [illegible] ment of the period after 18[illegible] ing convention in concern[illegible] Alexander's involvement in [illegible] lomatic negotiations of th[illegible] and neglecting the still ins[illegible] appreciated extent of [illegible] with domestic affairs. Mme [illegible] has a slightly different em[illegible] her grasp of governmental [illegible] the later period is none t[illegible] she clearly exaggerates the [illegible] of Arakcheev.

In dealing with the [illegible] death and the Fyodor Kuz[illegible] both writers make som[illegible] points against their predece[illegible] Mr Palmer forcefully dis[illegible] speculations of Bariatinsky [illegible] gue and Strakhovsky. Mme [illegible] is less familiar with the [illegible] on this question and even [illegible] the name of Sir James Wy[illegible] Scottish doctor who was [illegible] the Emperor. She has ques[illegible] eminent French medical spe[illegible] the probable causes of de[illegible] leaves the verdict open. The [illegible] symptoms of Alexander's [illegible] however, are compatible with [illegible] nosis of typhoid, as Dr S[illegible] Schuster suggested in a fa[illegible] 1968 article in the *Proceedings* [illegible] *Royal Society of Medicine*, [illegible] neither writer has evidently [illegible]

Both these biographical st[illegible] pleasantly written, well res[illegible] and generally dependable. Bo[illegible] pare favourably with the [illegible] existing biographies and bo[illegible] read with pleasure and [illegible] Neither writer would claim [illegible] solved the enigma of Alexa[illegible] indeed, both almost certainly [illegible] that the mystery will never b[illegible] unravelled, but they have g[illegible] memorable portraits of a [illegible] who will continue to fascina[illegible] who make his acquaintance.

How the East was won

GEORGE V. LANTZEFF and RICHARD A. PIERCE:
Eastward to Empire
276pp. McGill-Queens University Press (AUPG). £7.75.

In the annals of European expansion and settlement few chapters tell a story of greater difficulty and deeper fascination than that of the Russian exploration and conquest of Siberia. Beginning at roughly the same time as the Anglo-Saxon penetration westward across North America, the rapid Russian drive eastward across Eurasia to the Pacific is an adventure quite as exciting as that of the opening up of the American West, even if its dramatic moments are far less familiar and its heroes—the merchants, adventurers and explorers who took possession of that boundless continent — are barely known except to a handful of specialists. Who were Yermak, Beketov, Atlasov, Khabarov and Bering? What were the causes of Russian expansion eastward, and what influence did it have on Russia and on the regions that were occupied?

A few years before his death in 1955, George V. Lantzeff, professor of Russian history at the University of California, Berkeley, one of the few Western specialists on this subject, began work on what he hoped would be a full-length documented account of the process. At the time of his death he had completed only the first few chapters, but one of his former students, Richard A. Pierce, working on the basis of Lantzeff's fragments, notes and outlines, integrating a mass of information from earlier historical writing, and incorporating the results of some recent research, has now produced the extensive scholarly treatment of the subject that would surely have won his mentor's approbation.

Professor Pierce tells us in his preface that the first seven chapters are substantially as Lantzeff wrote them and that the next six "follow the original plan but contain a larger proportion of introduced material". Since the main concern of the book is with the advancing frontier line as carried eastward by exploration and conquest, it consists essentially of a detailed, narrative history of the initial penetration of the vast land-mass of Siberia, with little or no attention being devoted to such aspects as colonization, town growth and other economic and social developments behind the line of advance.

Judged simply as an extensive chronological narration, the work has the undoubted merits of lucidity, orderliness of presentation, and of breaking virgin soil in English. Its only conceivable rival as a general survey, Yuri Semyonov's *Siberia, Its Conquest and Development* (1963), is both informative and readable, but is regrettably undocumented. *Eastward to Empire*, however, does much more than satisfy the requirements of those who search for general chronological information. It puts the story in the wider context of the Russian 'open frontier, beginning with the acquisition by Novgorod of a "fur empire" in the north-east, the rise of Moscow and its eventual annexation of Novgorod and its territories, as well as its protracted struggle with the several Tatar states formed in the break-up of the Golden Horde. The conquest of Kazan is shown to have opened the way to the Urals, the rise of the Stroganov family in the wild upper Kama region, and the expedition of Yermak against the Siberian khanate. The book then traces the conquests of the Ob, Yenisei and Lena valleys, the resistance encountered around Lake Baikal from the Buriats, and the seizure and loss of the Amur basin, as well as the establishment of the Russians on the Far Eastern coasts, [illegible] sea of Okhotsk and on the [illegible] chatka peninsula.

In the course of this [illegible] narrative the authors succ[illegible] challenge some of the more [illegible] hensive explanations. the [illegible] been advanced on behalf of [illegible] ite eastward expansion. They [illegible] their Russian predecessors [illegible] ing how the movement was [illegible] controlled by the government [illegible] how the initiative subseq[illegible] passed to local commanders [illegible] government lagged behind [illegible] forces of local commanders [illegible] private traders before esta[illegible] control. The individual abiliti[illegible] shortcomings of the particip[illegible] the advance are soberly [illegible] and there is no attempt, as [illegible] current Russian historical [illegible] to minimize the enormous [illegible] tion in human and economic [illegible] caused by the Russian advan[illegible] Siberia. The Siberian abor[illegible] fared no better than the Am[illegible] Indians, and it was, after a[illegible] exhaustion of the wealth of fur[illegible] Siberia, the resource that had [illegible] vided the impetus for the adv[illegible] that led Russian merchants and [illegible] traders to turn to the se[illegible] finally brought Russian domini[illegible] the shores of North America.

"The expansion of Russia", [illegible] fessor Pierce writes in his co[illegible] ing chapter, "poses problems in [illegible] reconstruction of events, the [illegible] tion of significant agents, [illegible] generalization and analysis." [illegible] the merit of this work that [illegible] reconstruction of events is [illegible] with care, the selection of si[illegible] cant agents is made with discre[illegible] rion and insight, and that, in [illegible] ing single-factor explanations [illegible] sweeping generalizations, [illegible] authors are able to differentia[illegible] movements of various kinds [illegible] make up the picture of [illegible] eastward expansion. In a [illegible] short book that is no mean [illegible] ment.

DAVID & CHARLES

Check-list for 30 May

[illegible]ic Judo
[illegible] G. BARTLETT £2.95

[illegible]ollecting and [illegible]estoring Scientific [illegible]struments
[illegible]NALD PEARSALL £5.50

[illegible]e Collector's Book of [illegible]nglish Country Pottery
[illegible]TER C. D. BREARS £3.95

[illegible]untry Craft Tools
[illegible]CY W. BLANDFORD £3.95

[illegible]e English Guide Book [illegible]780-1870
[illegible] Illustrated History
[illegible]N VAUGHAN £3.50

[illegible]eadaches and Health
[illegible]YWOOD GOULD £2.95

[illegible] History of the North [illegible]ales Slate Industry
[illegible]AN LINDSAY £6.50

[illegible]eas for Interesting [illegible]ardens
[illegible]PHNE MORE £3.25

[illegible]urney to Katmandu
[illegible]CHAEL H. C. BAKER £3.50

[illegible]e Longshoremen
[illegible]Y CLARK £3.50

[illegible]aking Your Garden [illegible]y
[illegible]fit from Garden and [illegible]ery
[illegible] G. WALLS and [illegible]S. HORSBURGH £4.00

[illegible] Midsummer Night's [illegible]ream
[illegible] Shakespeare's Playhouse [illegible]ies
[illegible]NALD WATKINS and [illegible]REMY LEMMON £3.25

[illegible]e New Bird Table [illegible]ook
[illegible] Guide to Food and [illegible]elter for Wild Birds
[illegible]w impression
[illegible]NY SOPER £1.95

[illegible]e Rex Cat
[illegible]YLLIS LAUDER £3.25

[illegible]hodes
[illegible]ands series
[illegible]IAN DICKS £3.75

[illegible]oyal Parks for the [illegible]eople
[illegible]AZEL THURSTON £3.50

[illegible]lchester
[illegible] Roman Town of Calleva
[illegible]ORGE C. BOON £8.50

[illegible]ocial and Political [illegible]onsequences of the [illegible]otor Car
[illegible]dited by
[illegible] M. TOWNROE £5.25

[illegible]e Techniques of [illegible]ndustrial Archaeology
[illegible]ustrial Archaeology of the [illegible]itish Isles series
[illegible] edition
[illegible] P. M. PANNELL,
[illegible]ited by
[illegible]neth Major £3.75

David & Charles
Newton Abbot. Devon

A head for heights

WILLIAM HAYTER:
A Double Life
184pp. Hamish Hamilton. £3.

Diplomatists and Oxford dons share a privilege which can also be a disadvantage: they inhabit a world which has very little contact with ordinary life. Sir William Hayter, in his "double life" as a member of the Foreign Service and the head of an Oxford college, has had a double dose of this negative experience. To the ordinary reader his memoirs will seem little removed from science fiction. He does his best, however, in the agreeably self-deprecating style of his first profession, to make his career seem commonplace, and the experience of hobnobbing at international conferences and diplomatic posts with such figures as Churchill, Khrushchev and Sir Isaiah Berlin, seem like the kind of thing that might happen to anyone.

Modesty cannot disguise the fact that Sir William's career was brilliant and at times meteoric. After posts in Vienna, Moscow and Chungking, he served in Washington during the Second World War, then in Paris, and finally became Ambassador to the Soviet Union at the remarkably early age of forty-six. That is a record unlikely to be equalled by any postwar member of the Foreign Service. A few years later, still in his early fifties, he retired prematurely to become Warden of New College. It seems to have been a rather impulsive decision, which Sir William attributes mainly to the fact that he saw no prospect of achieving the highest posts in the service, those of Ambassador to Washington or Permanent Under-Secretary. It may be suspected that another reason was his indignation at the Conservative Government's foreign policy, particularly in the Suez crisis of 1956.

The glamour of a scintillating career did not cause Sir William to lose the common touch. His social conscience was awakened at an early age when he discovered that public schoolboys like himself were better fed and stronger than older working-class boys. He found himself more at home waiting in London bus-queues than driving round Moscow in a Rolls-Royce. His political sympathies can be deduced from the fact that Attlee and Bevin are almost the only exceptions he allows to the bureaucrat's natural contempt for the ministers he was obliged to serve. But it cannot be affirmed with confidence that he finds the company of dons more congenial than that of politicians and diplomatists, though he is careful to express active distaste only for such members of his own college as are dead.

There is not much for the historian in these memoirs. It is interesting to know that Sir William was the first to communicate the news of Pearl Harbor from Washington to London, and that he personally supported the proposal to cede Cyprus to Greece in 1945. On the realities of Anglo-Soviet relations while he was in Moscow, as distinct from the social gossip and personalities, he is inevitably but disappointingly discreet. Less specialist readers will be able to relish the elegant prose and ironic detachment which characterize diplomatic dispatches. But, like those dispatches themselves, such memoirs are likely to be best appreciated by other diplomatists, for whose benefit they seem chiefly to be written.

The Panthers' programme

HUEY P. NEWTON:
Revolutionary Suicide
333pp plus 22 plates. Wildwood House. £4.25 (paperback, £1.95).

Revolutionary Suicide is perhaps the best-written book by a Black political leader to have come out of the United States. The clear and simple style which should be a model for all such writers is probably born of the fact that Huey P. Newton always loved the Bible as a literary work, but he also knew that unless he could communicate with the brothers-on-the-block his work would be useless.

The significance of the title arises from Newton's belief that none of Emile Durkheim's categories of suicide fitted the facts of negro suicide in America. Most negro suicides were quite simply suicides of despair, or what Newton calls "reactionary suicides". He argues for a triumphant suicide which affirms the justice of a cause by showing that one of its standard-bearers placed less value on his own life than on the success of the cause. Such an attitude produced Martin Luther King and led to Newton's own dedication to his people.

Newton is not a middle-class intellectual trying to relate to the people. He is one of the people finding his way through all the violence and tawdriness of ghetto life to a mature political philosophy which, in contrast to that of some of his contemporaries, is moderate, tentative and simply concentrates on issues of social justice.

As a youth Newton was caught up in the defensive, prima facie anti-social culture of the young American Black man. He felt that he was expected to fail at school, and at least half-consciously set out to fulfil that expectation. When asked questions by a teacher he would simply act silly and was considered stupid. He was a thief and he seriously wounded another Black in a trivial argument. He taught himself law in order to become a better burglar. All this occurred along with a growing awareness of and attachment to a wide range of philosophical and literary ideas. Marxism came late to Newton, but before that he had turned to unlikely sources for revolutionary ideas:

> Ayer's logical positivism. . . . helped me to develop my own thinking. . . . Ayer once stated 'Nothing can be real if it is not conceptualized, articulated and shared'. . . . Some key aspects of Black Panther ideology and rhetoric like 'All Power to the People' and the concept 'pig' developed out of that.

If this seems bizarre, however, the important thing is that these ideas were fed into a life-experience which involved dealing with the police, and, with his law book literally in his hand, Newton learnt just what to do in that relationship to win, and what would make him lose. Surprisingly he found that, whatever the police might try to get away with, the law gave every American very considerable rights. Not least of these was the idea of armed self-defence, and it was the effectiveness of this method of defending the community as well as its simple programme of social justice which won the new Black Panther Party that Newton founded instant support

Thereafter the continuing theme of Black Panther thinking, or at least of Newton's own, was the importance of legality. If the police were called "pigs" it was because calling a man a pig was legal whereas cursing him was not. And even when the right of armed self defence was taken away, Newton's message was still to accept legality.

On major questions of political strategy the final plan was to unite with Student Non-violent Coordinating Committee leaders like Stokely Carmichael, indeed to make Carmichael Prime Minister. The Panthers did not, however, come out for all Black men against all White and defined their struggle as one against capitalism. Consequently no merger of the two movements was possible. But one is left asking, even as one reads the last moving chapters of the Panthers counting their dead heroes like the Soledad brother, George Jackson, or their defectors, like Eldridge Cleaver, what other political strategy they could follow.

The Panthers had diagnosed the situation as one in which America had no use for its Black people and was implicitly running a policy of slow genocide in the ghettos. The answer to that was community work to help the community to help itself. Will this mean that the NAACP legalism which was built into Newton's original tactics will give way to something like a modern version of Booker T. Washington? Hardly, so long as someone like Newton leads the party. Whether legalism will dampen the ghetto fires is quite another question.

Safety player

JOHN DORNBERG:
Brezhnev
317pp plus 16 illustrations. André Deutsch. £3.95.

John Dornberg has not written an official biography in the traditional sense, since *Brezhnev* is anything but laudatory of its subject, but it has some of the characteristics of the genre. The trouble is that the material for the personal biography of a living and active politician is not likely to be available, even where the laws of libel or conventional reticence do not apply. The writer is reduced to doubtful gossip or to the hand-outs of public relations officials. We learn that Brezhnev as a young man was thought aloof and formidable by his contemporaries, and that he has a passion for driving fast cars. We have photographs of Brezhnev colloguing with foreign statesmen and signing treaties, shedding a tear at a war memorial, on a hunting expedition, and as a grandfather. We are left to infer from all this what Brezhnev is like as a human being. And perhaps it does not much matter.

What remains? The outlines of a political career emerge. Brezhnev was born in the small town of Kamenskoye in the Ukraine, on the banks of the Dnieper. He embarked on a party career which was exceptional only in the accident that it took him eventually to the very top. It was not until he was forty that, thanks perhaps to some personal link with Khrushchev, he moved from the Ukraine to Moscow, taking with him some of his old associates who accompanied him in the successive steps of his rise to power—a group amiably referred to as the "Dnieper Mafia".

What has distinguished Brezhnev in power has been a total lack of distinction. One assumes an addiction to hard work, reliability, and a high degree of unflappability—none of Khrushchev's "temperament". So far as we can judge—admittedly almost everything is guess-work—he is neither quarrelsome nor vindictive. He does not seem to have master-minded the coup which deposed Khrushchev, though he was the ultimate beneficiary. This was apparently characteristic. His major skill—about the only point which he shares with Stalin—has been to avoid committing himself until it was safe to do so. He is altogether a "safe" man.

This, however, makes it difficult to identify him with any particular policy or to discover what role he actually plays in the framing of policy. His most conspicuous appearance on the world stage was in the Czechoslovak coup of 1968, when he occupied willy-nilly the forefront of the picture. But what part did he take behind the scenes in the controversies and arguments which preceded the fateful decision? This we simply do not know. Mr Dornberg's contribution to history is that Brezhnev arrived at the Czechoslovak frontier in "a special train of fifteen bullet-proof cars", that he was annoyed to find an army of newsmen and photographers at what he had intended as a secret rendezvous, and that he embraced only one of the Czechoslovak leaders, Svoboda, being content to shake hands with the rest. Of such is the science of Kremlinology.

SOUVENIR PRESS

POWER AND INNOCENCE
Dr Rollo May

This successor to the best-selling LOVE AND WILL examines the types of power in modern society, its uses and abuses, the reasons why we repress our power and what happens when we don't admit we have power. Dr May also expresses concern at our increasing apathy to violence. £2.75

"The book is rich, compassionate and provocative ... POWER AND INNOCENCE is an important book for educationalists." *C. B. Cox, Sunday Telegraph*

"Admirably repudiates all current productive and adaptive techniques designed to maintain a rapid conformity." *Gabriel Pearson, The Guardian*

NUTRITION AND YOUR MIND
Dr George Watson

A pioneer book in the field of 'psychochemistry' which claims that a whole range of mental illnesses are due to metabolic imbalances which can be cured by a correct diet rather than by a psychoanalyst. £2.50

"His book has persuaded me that his hypothesis is sufficiently plausible to merit thorough and sympathetic examination. *Professor John Hawthorn, The Scotsman*

"It lends a new dimension to the saying 'You are what you eat'." *Lancashire Evening Post*

THE COMPLETE ENCYCLOPEDIA OF PRACTICAL PALMISTRY
Marcel Broekman

A straight-forward and thorough introduction to this ancient art, with explanations of lines dealing with events, character and potential, questions and answers on the palm, and actual case histories. £2.50

"I might never have known about thumbs if Marcel Broekman hadn't written his formidable book. And I thank him from the ball of the thumb on my major hand." *Angus McGill, Evening Standard*

"This is a fun book but it is also a serious and authoritative text book." *Evening News*

To be published in May ...

A SPARROW IN THE SNOW
Sylva Darel

Described as the Russian equivalent of THE DIARY OF ANNE FRANK, this is the riveting account of what it was like to be a Jewish child brought up in exile in Siberia during the Stalinist regime. £2.50

"This autobiography, written with the considered urgency that only exile can bring, is an amazingly compassionate story of a young girl suffering the double horror of displacement and rejection." *New York Times Book Review*

Cold front

JEAN STAROBINSKI:
1789 Les emblèmes de la raison
191pp including 177 illustrations. Paris: Flammarion. 95fr.

The winter of 1788 was bitterly cold and intolerably long. On May 1, 1789, Bernardin de Saint-Pierre examined his garden and found the narcissus not yet in bloom and the hyacinths withered in the bud. As ever, the government was held to be responsible. The brutal cold, experienced at soil level by the peasants, appeared to the intellectuals as a challenge to be resolved by a sort of rural-and-branch reformation conducted by cerebral and logical means. There is therefore much to be learnt from a silent comparison between the trio of starving peasants in Goya's marvellous "Winter" of 1787 and the iron triumvirate of David's "Horatii" of 1785, drawn together in an oath of allegiance against an enemy threatening the national integrity. Neither image has much to do with the Revolution of 1789 in the causal sense, but in the realm of premonition, which sometimes over-excites the eager historian, both provide an instant illustration of a long and complicated situation which began with despair and a primitive feeling of unfairness, took wing with a series of affirmations, and ended in vast territorial victory followed by an equally vast territorial defeat.

In a highly persuasive and totally irrational chapter, Jean Starobinski finds evidence of the senility of the *ancien régime* in Francesco Guardi's drawings of the wedding celebrations of the duc de Polignac and the libretti of Mozart's Italian operas. "Dans le mythe de Don Juan, le style de l'existence baroque s'expose en sa plus grande outrance et se soumet du même coup à une condamnation radicale." This is, of course, the verdict of a man reading the libretto rather than listening to the music, and there are signs throughout this book that Professor Starobinski is rather impatient with the dutiful trudge through the evidence imposed on him by his task. His fatigue is manifest in the inert discourses on the ideal city and Canova which accompany his matchless (but not always matching) illustrations, and one senses the relief with which he finally attains the realm of anxiety as revealed by Goya.

The title of this book leads one to expect a survey of the imagery of the French Revolution. This is barely possible because much of it was ephemeral and also because any French artist worth his salt was working for the cause and had little time to paint, sculpt or supervise the construction of buildings. These contemplative activities were left to artists of other nations, generously bearing witness to the conflict from a safe distance. Hence the inclusion of such figures as Fuseli, Blake and Canova. But in the final analysis—an analysis which the author avoids—there is a feeling of inviolability and self-absorption about these artists which destroys the integrity of the inquiry. It is only Goya who convinces us that a vast change has taken place in society and, of course, for Goya it was a change for the worse. The statue of the Commendatore has fallen and crushed the *dramatis personæ*, and there is no happy ending. Stylistic analysis can no longer hold up the argument. In fact, faced with the images of Goya, one senses the fragility of all rational argument. Like the legislators of 1789, Professor Starobinski was persuaded, as the scholar always is, that it was his work to provide one. And it is perhaps entirely appropriate that he has failed to do so.

UNIVERSITY OF CALIFORNIA PRESS

2-4 Brook St., London, W.1

Francisabigio
Susan Regan McKillop
This definitive and accomplished study gives an overview of the artist's life and work. By careful analysis and exacting study of the paintings, Mrs. McKillop offers a reasoned and compassionate assessment of Francisabigio's achievement.
California Studies in the History of Art: No. XVI
Summer, 384 pages, £17.50

The Roman Stamp
Frame and Facade in Some Forms of Neo-Classicism
Robert M. Adams
Mr. Adams explores some of the ends, interests and needs in the work of a selection of men—poets, painters, architects, critics, controversialists, engravers, sculptors, even a Pope—from the Renaissance through the nineteenth century who solicited the intimate cooperation of Rome (the city, the empire, the civilization) in their contemporary imaginative enterprises.
Summer, 254 pages, £6.25

Egon Schiele's Portraits
Alessandra Comini
Analyzing Schiele's work in the context of Viennese Expressionism, the author elucidates the work of this major artist.
California Studies in the History of Art: No. XVII
Autumn, 500 pages, £30.00

The Reformation of Images
Destruction of Art in England, 1535-1665
John Phillips
The first study of this phenomenon through documents and records of men who most influenced its course and that of religious and political change in England.
280 pages, £5.00

Metamorphosis of a Death Symbol
The Changing Meaning of the Transi Tomb in 15th and 16th Century Europe
Kathleen Rogers Cohen
The most comprehensive account available of transi tombs, and has a permanent value as a specialized reference work and as the study of a symbol.
215 pages, £15.00

The Early Comic Strip
Narrative Strips and Picture Stories in the European Broadsheet from c. 1450 to 1826
David Kunzle
This profusely illustrated book presents the formal and cultural evolution of the comic strip. All the early known strips are reproduced in full and the author analyzes their significance—both socially and artistically. Taken as a whole, they provide a vivid panorama of European history.
471 pages, £16.65

Our art catalogue is available on request.

The obtrusive I

ANDRÉ MALRAUX:
La tête d'obsidienne
278pp plus 47 illustrations. Paris: Gallimard. 38fr.

André Malraux has always been an adventurer, and something of an opportunist as well, in any field of endeavour in which he has put his prowess to the test: archaeology, revolution, war, politics, aviation, aesthetics or cultural administration. He seems to enjoy nothing more than putting himself in the foreground of the picture—the picture of the day, of course. He has tried to do it again in *La tête d'obsidienne* and fallen down badly.

This new book of memoirs, described as an excerpt from a future volume to be entitled *Métamorphoses*, will eventually take its place beside *Anti-Mémoirs* in a composite whole to be called "Time in Limbo". There was no call for it to be published separately and at once, apart from attracting publicity for the author, who is here seen taking advantage of topicality. The incoherence of the ideas Malraux plays with and the glib, journalistic writing betray the speed with which he has put this book together, and this scarcely reflects credit on his literary standing.

Roughly speaking, *La tête d'obsidienne* treats of three subjects: what remains to the world of the personality of Picasso now that he is dead; the gratification of presiding over and wandering through the galleries of a specially fabricated, honorific exhibition at the Fondation Maeght entitled "André Malraux et le Musée Imaginaire"; and the author's personal satisfaction as he reflects on what he believes to be his own importance as an aesthetic thinker. The themes are interwoven—Picasso is made to say things that accord with Malraux's ideas—though none of it is really profound, for this is above all a *livre d'actualité*.

Malraux, it seems, would like to demonstrate that, though he is out of power politically, he remains a live force historically and ideologically, as well as being much sought after in the name of that "wisdom" that is somehow associated automatically in France with the status of an elderly man-of-letters. So the reader is treated to a self-indulgent bath of egocentricity with references to Malraux's visit to Alaska, to his funeral orations in the setting of the Louvre for Braque and Le Corbusier, to his commissions for painted ceilings (disastrous, in the event) for the Opéra and the Odéon from Chagall and André Masson, and to the full text of a florid oration delivered at the opening of the exhibition at the Fondation Maeght.

But most of the book is taken up with an account of his first meeting with Jacqueline Picasso, the widow, who called him into consultation after the artist's death to advise on the terms by which Picasso's personal collection of assorted paintings and Negro sculptures should be presented to the French National Museums. Reconstructed (or imaginary) conversations and descriptive passages flow from Malraux's pen with deceptive ease. He appears to evoke convincingly the look of a room, the essential features of a landscape, gestures, forms of dress, even trains of thought or arguments which may have occurred last night or several decades ago. But if one stops to examine or question with inside knowledge the exactitude of what is written, it quickly becomes apparent that Malraux is determined to have things his own way and does not care about facts. Cocteau too always twisted and juggled with the facts to suit his own purposes, but he at least always made a good story: Malraux has not.

The trouble is that he writes down all the ideas and thoughts that flood into his mind without scrutiny. He reports Jacqueline Picasso as saying to him: "Maintenant, vous avez tout les Dommoiselles pour vous." L'administration me demande de mettre les Le Nain avec les autres Le Nain, les Matisse avec les autres Matisse. . . . Pour moi il avait toujours dit que ses tableaux devaient rester ensemble."

One would expect that Malraux, a former Minister of Cultural Affairs, responsible for the administration of the National Museums and familiar with their regulations, would take his responsibility as adviser seriously and hesitate before answering. Having full knowledge of what was involved, he should have answered that the character of Picasso's collection was not only disparate but very uneven, since by every work had been chosen for its excellence, that it contains works by living artists (Balthus, Miró) and that to accept these is not in accordance with the policy of the Louvre, that there are admonitory words by Degas and a watercolour by Cézanne which cannot, for technical reasons, be much exposed to the light and could not therefore hang permanently with the rest, that several works are not as good as the names attached to them, and that the collection as a whole is a ragged appearance unsuited to a great museum. But no. To Jacqueline's reply: "Vous ne pouvez pas refuser aux conditions exposées. Le Louvre ne refusera pas la collection Picasso tout le monde en perdrait plus qu'on ne serait à la disperser."

But by this time Malraux has already revealed, in his numerous comments on individual works, his limited appreciation of what is capable and his disdain for Picasso's; it is the "petit Le Nain superbe" which he refers to as a pochade, the original "La Halte de Cavalier" hanging in the Victoria and Albert Museum; a Corot is "un Ducerceau manqué". Gaultier Malraux's nephew of Pilon, the great sculptor. His granddaughter married Henri Rousseau which is "Le Roi étranger visitant la Création Universelle"; his "Les Représentants des puissances étrangères venant saluer la République en signe de Paix" was painted in 1906-07 and has nothing whatever to do with the fact of 1900; while Matisse's "paysages du Jura" were painted at Villars-sur-Ollon, a tourist resort in the Alps of the Berner Oberland. Lastly, what is one to think of the *écriture d'art* whose constituents in the collection as a whole include pins au tableau et la lutte à un rôle. Pas même dans l'œuvre de Cézanne. . . . " This painter, we are said, is a lute "Château Noir" which the radiant heat and the light of the Provencal sunshine have been translated into a structure and luminous contrasts to create form and movement. In addition, there is a single work by Matisse in which light does not play a major role? Much of the book is a wild confusion of name-dropping and interrupted half-thoughts. The rest is hot air.

Stuart Gilbert's translation of Malraux's largest, most ambitious and most durable book on art, *The Voices of Silence*, has just appeared as a paperback (Paladin, £2.50), including illustrations. Paladin also publishes Malraux's *Man's Fate* (£1.50). This translation was reviewed in the course of a long article on Malraux by the author in the TLS of March 26, 1954, twenty years since then, Malraux has come to be seen more as a mythologist, as an enigmatic Gaullist and as a progressive Minister of Culture rather than as a reliable aesthetician, but *The Voices of Silence* remains the most encyclopedic work of its kind in its attempt to formulate a universal philosophy of art. It has the great merit, rarer then than now, of seeing art as a dialectical process questioning not so much man as the artistic models of the past.

One style after another

DOREEN YARWOOD:
The Architecture of Europe
598pp including 993 illustrations. Batsford. £7.

ARNOLD WHITTICK:
European Architecture in the Twentieth Century
706pp with illustrations. Leonard Hill Books. £13.50.

Except that fifty pages at the end are given to the twentieth century, *The Architecture of Europe* might have been produced at any time in the past when style was still considered to be the whole of architecture. It records changes of style like changes in the weather, with far too little reference to the causes of change, social and technical.

This impression of style as something that exists in a vacuum is reinforced by the illustrations. Except for a few muddily reproduced photographs, these consist of numerous line-drawings, themselves prepared, it seems, from photographs, but with the background removed so that the building stands isolated in the middle of nothing. It has no neighbours; is part of no street or town, has not even a human being entering or leaving it. It is represented—and Doreen Yarwood seems so to regard it—as a mere assembly of columns, arches, pinnacles and openings possessing no significance beyond the fashion in which they are arranged.

The word "environment" may be overworked today, but it is none the less true that the study of architecture becomes nothing but a pictorial game if it is divorced from the environment it helps to create, the setting it adorns, the human purposes it serves and the social changes it reflects. Mrs Yarwood's history is simply Banister Fletcher without the scholarship.

She has scoured Europe for examples of successive styles; chronologically from the thirtieth century BC to the twentieth AD and geographically from Spain to Scandinavia and Brittany to the Black Sea, and she has collected so many that her text is often little more than a catalogue of buildings and architects.

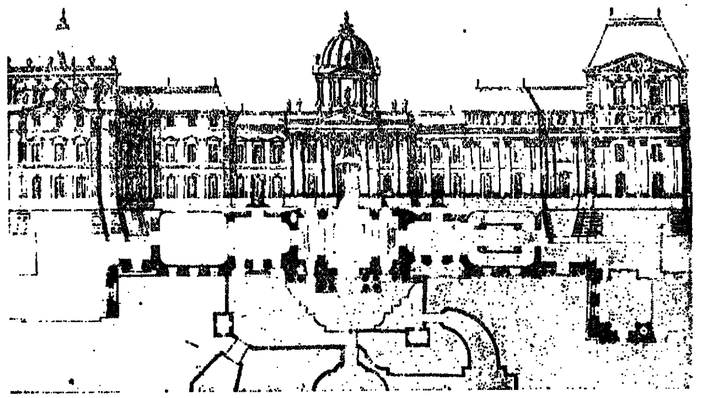
This book's old-fashioned approach to architecture, and the fact that the quantities of factual information it provides can be found in dozens of existing books, make one wonder what purpose it can serve. At least its price should keep it away from the schools. It is important that schoolchildren should learn about architecture, but even more so that they should not be taught that its history consists of a succession of inexplicable styles—a notion that still bedevils architectural understanding among their parents.

European Architecture in the Twentieth Century is an enormous book. It claims to present a "balanced picture of twentieth-century architecture in Europe", but this seems only to mean that a number of buildings in the style of all periods are included as well as those in what is generally termed modern style. The field is not covered systematically, and the reasons for choosing the buildings discussed and illustrated are not made clear.

There are chapters on the evolution of modern design, on developments in various countries and particular types of building, but the last, however, furnish only part of the picture. The chapter on university buildings, for example, mentions those designed only between 1945 and 1970; that on schools has only another chapter on schools and universities in an earlier part of the book entitled "Functionalism, Form and Light, 1924-1942", but this brings in only a few buildings in Holland, Switzerland and Scandinavia, chosen on no intelligible basis.

The only justification for a book which assembles quantities of facts and examples, all of which are readily available in other publications, is that it should either use them to substantiate some thesis or present them in a way that presents them in orderly and systematic pictures, thus providing a useful work of reference. This book does neither. It is, moreover, very expensive, is written in a confused and inelegant style and its illustrations are poorly reproduced.

The artistic mason



Project for the Louvre by Mansart. Plan and elevation of the east wing.

[illegible] Blunt School of architectural history, built on Sir Anthony's own publications. *Mansart* came out in 1941 *Baroque* in 1958, his volume *Pelican History of Art* Cooper's 1957. Rosalys followed in 1972, and now *François Mansart* in two volumes, written jointly by Blunt's pupils, equally comprehensive in documentation and style. Mansart stands on the [illegible] between the medieval architect and the modern architect. The son of a carpenter, he trained with Germain Gaultier, his brother-in-law, who at that time worked on the Law Courts at Dijon. Gaultier had begun the [illegible], but the design is essentially Salomon de Brosse's; it is the most purely classical building in France before Mansart. De Brosse's daughter was the daughter of Jacques Corbeau, and his uncles were known as Ducerceau manons. Gaultier was nephew of Pilon, the great sculptor. His granddaughter married Jacques (IV) Gabriel, father of the better-known Jacques (V) and father of the celebrated Jacques. Finally Jules Hardouin Mansart, Louis XIV's favourite architect, was our Mansart's nephew.

François Mansart himself has been known to us as a ferocious perfectionist. When in his last years he was commissioned designs for the completion of the Louvre, Mansart produced drawings with up to seven flaps—i.e. pasted-on [illegible] elements. Charles Perrault in his [illegible] biography of Mansart tells us that Colbert "was extremely satisfied with the beauty of all these fine ideas, but", he added, "they must come to a decision, take the most beautiful and make fair copies which could then be presented to the King." But no—Mansart replied that "he could not have his ideas tied in this way and that he must reserve to himself the power to improve". So in the end nothing came of it, and Claude Perrault designed the vast range. The scurrilous pamphlet of 1651 called *Mansarade* [illegible] has similar touches.

Claude Perrault's brother Charles was born in 1626 and so was of Mansart's generation. When went to Rome in 1665, the same year Bernini went to Paris—also, incidentally, for the Louvre problem. Bernini, we are told, "highly praised" Mansart's country-house, Maisons near Paris, and Wren called it "Incomparable". Did Maisons then leave its imprint on Wren's *oeuvre*? The answer ought to be "Yes". Both Allan Braham and Peter Smith do not go into these problems, and Sekler illustrates other possible borrowings but not these.

One of the curious features of Wren's career is the ingenious not-as-all-pervading interlocking of pilasters and columns in the frontispiece. The façade of St Paul's arranges the same materials in a similar way. Another echo of Paris in St Paul's will be the dome over the west end. Even in Wren's earliest design, that for Sir Roger Pratt, criticized in detail by Pratt in his writings refers to the Louvre, the Luxembourg, Vervins and Bércancourt. Wren in his surviving letter from Paris describes the Louvre, the Collège des Quatre Nations, the Palais Royal, Versailles, Vaux, Le Raincy and Vernueil. He also writes that he would meet Mansart. If that meeting took place, Mansart may have shown Wren his design for the west front of the church of the Invalides. It was not executed, but has a prominent west dome. Nevertheless, it is well known, became a favourite device of Wren's when he had seen several in Paris, the latest being St Joseph des Carmes and St Paul et St Louis, both before 1640 and antedating Mansart's church of the Visitandes. Mansart's grandest church design was for the Val de Grâce, but there again he must have been intransigent: he was replaced after only one year. The church was completed in 1665, the year of Wren's visit, and Mansart had intended a double dome, the motif Wren adopted for St Paul's. One year after Wren's visit Mansart died.

The Louvre drawings with their extraordinary flaps are among his latest works. Among executed buildings the most familiar are Blois, begun in 1635, and Maisons, begun in 1642. They have until recently been considered the first purely classical works in France. But that is not so. For one thing de Brosse's Law Courts in Rennes were designed in 1618, when Mansart was only twenty; Blois and, above all, Maisons are far less pure.

ALAN BRAHAM and PETER SMITH:
François Mansart
Volume 1: 300pp.
Volume 2: pp301-314 plus 56:1 plates.
Zwemmer. £38 the set.

This is in fact the most interesting outcome of the research by Mr Braham and Mr Smith: Mansart is no more classical than he is Baroque. The garden front of Blois is indeed as pure in the French way as any Inigo Jones design. But in the frontispiece of Maisons the ambiguity created by the interlocking of members is undeniably anti-classical. Also, at least two of his favourite motifs come from the arsenal of the Baroque. One is the preeminence Mansart gives to staircases, the permanent representation of movement; the other is his partiality to oval rooms (well over fifteen in his secular buildings), the oval representing the circle stretched to overcome its static character. Moreover, his staircases often have curvaceous steps.

Among the secular buildings the most rewarding are the Parisian *hôtels*, with their main *corps de logis* at the far end of a courtyard along the other sides of which are lower wings and to the street a screen with a prominent portal, a type very rare in London. (Burlington House was an example. The usual thing in England, of course, even for the high nobility, was the terrace house). What Mansart did for the Parisian type must be studied in the ground plans which Mr Braham and Mr Smith copiously illustrate. The ingeniousness in the placing and the communication of rooms seems inexhaustible. So also does the play of tiers of surfaces in the external walls. As for these and the masonry altogether they are superb. The most admirable motif is the vaulting on the underside of the individual flights of stairs. Britain just had no masons capable of such feats (and such elegance).

Also Baroque is Mansart's planning of gardens. Mr Braham and Mr Smith establish that he anticipated certain features famous in the *oeuvre* of Le Nôtre.

The 120 pages of appendixes in the book include the earliest biographical sources (especially the *Mansarade*), brief biographies of architects, craftsmen and patrons mentioned, a family tree, a detailed catalogue of the buildings—years of research must have gone into this—a catalogue of Mansart's library and a catalogue of doubtful works.

Mr Braham and Mr Smith are scholars and writers. An example of all the difficulties overcome is the text on the Hôtel de Guénégaud (de Brosses), while to have unravelled the Louvre drawings—the illustrations number about seventy—is a triumph reminiscent of Dr Whinney mastering the Whitehall drawings (1942). Admittedly the thirty pages of text on the Louvre drawings are not easy reading; they can't be. But on the whole the presentation by Mr Braham and Mr Smith is as rewarding for the interested layman as it is for the expert

The multiple storeys of power

KIYOSHI HIRAI:
Feudal Architecture of Japan
Translated by Hiroaki Sato and Jeannine Ciliotta
166pp including 161 illustrations
Weatherhill Books: Distributed by Phaidon Press. £4.

Feudal architecture was always functional. It was the physical embodiment of power, and nothing shows more illuminatingly the emergence of different architectural forms from different ways of exercising power than the contrast between the European and the Japanese conception of the castle.

More often than not the European castle was the central fortress of a town protected by walls—walls within which the citizens and the local peasantry took refuge in time of war. But in Japan, even after the remote but strategically situated (and architecturally unsophisticated) mountain castle had been superseded by the castle in the plain, round which a town developed, the town had no walls. It was not the role of those who built it to protect the citizens. Wars were fought between nobles, or between rebellious nobles and the central Government, and the citizens of the towns were not involved. Japan, moreover, was not invaded from other countries, and her civil wars were fought only between warriors.

The warrior did not normally fight from within the castle, but sallied out to fight in the plain. The attacker, since weapons of attack were not powerfully developed, resorted to siege. When a long siege was in prospect he sometimes built his own castle near by.

Thus the form of the castle reflects not only its military functions but the relationship between those who built it and the rest of the population; and when, during the era of comparative peace after the middle of the fifteenth century, the larger castles that were then built became political more than military centres—less fortresses than symbols of power—this function, too, was reflected in their design. Their many-storeyed donjons had elaborate gabled roofs rising high enough to serve as a continual reminder to the common people that here lay the seat of power. Their walls, in contrast to the stone walls of the fortifications below, were of brilliantly whitened plaster, catching the eye from a long way off.

The first half of the book is given to such castles, with the illustrations supported by an informative text. The second half is given to what may seem a separate subject: the *shoin*, or formal reception-room used by persons of high rank, to which sometimes a whole building was devoted. The connexion between the *shoin* and the castle is that in the Middle Ages the former were built by the warrior class, first as rooms for studying and relaxation (modelled on those in the earlier temples) and then as reception-rooms, and from these evolved the elaborate suites of formal reception-halls, with certain fixed elements like the *jodan* or dais, the *tsukeshoin* or writing-alcove, the *tokonoma* or raised recess displaying works of art. These halls, dedicated to this one formal purpose, eventually gave their name to the *shoin* style, which became the dominant feature of the later castles and from which emerged the later archical form of the traditional Japanese house.

The verandahed, decorated and beautifully proportioned *shoin* structures played an important part in the design of the *daimyo* residences and the royal palaces, especially during the Tokugawa period. The principal role, for example, of Nijo Castle in Tokyo, built for Ieyasu, the *de facto* ruler of Japan, and completed in 1603, was to accommodate the Tokugawa shoguns when they visited Tokyo to be received at the Imperial Palace; and, as enlarged in the late seventeenth century so as to fulfil this role even more ceremoniously, the castle, though serving at the same time as a residence, developed into the present vast and astonishing sequence of *shoin*-style reception-halls.

Nijo Castle, its predecessors and successors, their evolution and their ceremonial components, are well described by the author of this book, and beautifully illustrated. The complexities of the subject do not make easy reading; yet the book—which is the thirteenth volume in the excellent Heibonsha survey of Japanese art—provides an admirable introduction to the study of those architectural manifestations of the feudal system that are most essentially Japanese.

Studio Vista Fine Art Books

Sporting Art:
England 1700-1900
BY STELLA A WALKER
'It is a magnificent contribution to the sum of human happiness that for £6.30 so much knowledge and beauty may be bought and handed down as an heirloom' – JOHN BLISS, *Sporting Life*
128 illustrations, 23 in colour, £6.30

Richard Dadd:
the rock and castle of seclusion
BY DAVID GREYSMITH
'... a true and full-scale account ... splendidly illustrated' – *Sunday Telegraph*
108 illustrations, 8 in colour, £6.80

Colour in Turner:
poetry and truth
BY JOHN GAGE
'The most original contribution to the understanding of Turner for over thirty years' – LAWRENCE GOWING
74 illustrations, 16 in colour, £4.80

Marine Painting:
England 1700-1900
BY DAVID CORDINGLY
'An absorbing account of the lives and painting methods of some fifty English marine painters – JOHN WALKER, *Studio International*
120 illustrations, 19 in colour and 10 line drawings, £6.95

The Graphic Art of Edvard Munch
BY WERNER TIMM
'A vivid gallery of anxiety' – *The Observer*
188 illustrations, 16 in colour, £5.00

China:
a history in art
BY BRADLEY SMITH AND WAN-GO WENG
'... a formidable achievement of an encyclopaedic nature ... the illustrations are excellent ... accompanied by a text that is provocative of thought' – HAROLD ACTON, *Books and Bookmen*
305 colour illustrations, £7.50

Ovaltine lids and other observations

P. J. KAVANAGH :
Edward Thomas in Heaven
48pp. Chatto and Windus. £1.25.

HANNAH KELLY :
Prelude
28pp. Rushden, Northamptonshire : Omphalos Press. £1.75.

DUNCAN GLEN :
A Cled Score
40pp. Preston : Akros. £1.15.

ALAN SILLITOE :
Barbarians
22pp. Turret Books. £2.10. Signed Editions £4.10.

RUTH FAINLIGHT :
Twenty One Poems
29pp. Turret Books. £2.10. Signed Editions £4.50.

An apt epigraph for almost all of P. J. Kavanagh's new book of poems would be MacNeice's "The drunkenness of things being various". A number of the poems attempt to capture the freshness and astonishment of a child's apprehension of the world ("Occasional Birds" "For Bruno" "A Box of Sons", "Opened and Fastened"), though they tend to use the adult, the father, as an ironic commentator on that apprehension. "Child's Walk" tries to do without this intermediary figure, relying on the frail simplicity of observations :

Under a log
Finds an Ovaltine lid, knows it is
Ovaltine
Because of the Ovaltine writing. Lies
by a bog,
In the open, caught in a serial story
he is inventing.
Stands on a rock in the stream to pee
in the wind,
Watching it drift. Holding a broken
Kettle abstractedly holds out the
other hand
As a gift, to be taken.

The detail in these poems is clean and efficient, and usually—but not always—unsentimental ; Mr Kavanagh avoids clutter and quirky over-descriptiveness. As he watches, with his child, circus elephants move through Clapham, the animals' incongruity and pathos is feelingly isolated—for example, in the banal but exact line "Turds like boxing gloves".

Mr Kavanagh writes about the uniqueness and preciousness of ordinary things, transcribing moments of perception and joy in perception. In their different ways, MacNeice has helped him to do this, and Andrew Young (see Mr Kavanagh's "Game", about pheasant shooting), and Edward Thomas, invoked in the title poem. He explicitly, or almost explicitly, rejects the scowling Nature pessimism of Ted Hughes, in "The Famous Poet", a nicely sardonic piece. Yet the final impression, despite Mr Kavanagh's neat descriptiveness, is of someone a little too breezy in his acceptance, with a slightly maddening optimism : an impression which holds even when he produces a grimmer bit of reportage, such as "Sporting Occasion, Korea", a war memory which is too jauntily tossed away by the presumably deliberate silliness of the last two lines. The sprightliness on which the blurb comments is in danger of becoming mannered, and sometimes sounds a note of the *faux-naif*.

At a much lower level of technical skill and intelligence, Hannah Kelly also attempts a simple annotation of moments and perceptions, but she is more whimsical, as in "The Happy Vegetable Land" :

I am the queen of the Happy
Vegetable Land.
Green beans and carrots, turnips and
parsnips,
Bright green lettuces and tomato
plants.
No thoughts ever go across my head,
Full of vegetable broths, barley
head
soup
And chicken.
In Vegetable Land, Happy Vegetable
Land,

Poets are fulfilled. No neurotic Swifts or Popes, just Marvell's Gardens . . . Miss Kelly is best when she tries to reconstruct her childhood, as in "Prelude" and "Fugue", the opening and closing poems in the collection, but too much of the time she deals in beseeching commonplaces, decent, amateurish, and not interesting enough to hold the attention for more than a few minutes.

Duncan Glen writes in Anglo-Scots, and the publishers of *A Cled Score* (i.e. "twenty-one", a curious title for a book containing twenty-two poems) thoughtfully provide a tipped-in "word loer" or glossary, which gives such information as *nou*, now, and *ony*, any. If one can bite back a residual resistance to poetry that erects what is often no more than an orthographic rather than a linguistic barrier, Mr Glen's poems sometimes give a pleasing though fluctiug impression of a Clydeside boyhood : see particularly "A Journey Past". But more often the manner of saying seems laboriously oblique for what are essentially very ordinary matters, and there is none of the peculiar zest and tang that one finds in, say, Robert Garioch's Scots poems, where the language and the personality are compactly sewn together. In what way do the variants in the following poem (the last of five in "Sad Sequence") mark it out as other than a threadbare thought indifferently expressed ?

The centre of my being, the neibor-
hood
which I see and feel in me ; for
times and places.
I hae kent you in love and in hate
out of our experiences thegither,
out of ourscls
you hae become a pairt of me.

Still, Mr Glen is positively mind-stretching when set next to Alan Sillitoe's book of verse, which reaches its nadir in "Open Plan" :

Homilies for families :
Advice-card on colours.

Catatonic pinks/
Stainless-steel sinks.

Paranoid blues/
Blocked-up flues.

And so on, for four more couplets. Elsewhere, Mr Sillitoe avers that I'm slow to learn
Except in some task that ey

—and indeed one has s
sense in these poems of a
knows what he is doing or
he knows. Twice, however,

Travelling to my second marriage on the day of the first moonshot

We got into the carriage. It was hot.
An old woman sat there, her white hair
Stained at the temples as if by smoke.
Beside her the old man, her husband,
Talking of rivers, salmon, yearling trout,
Their dwindled waters.

A windscreen wiper on another engine
Flickered like an irritable, a mad eyelid.
The woman's mouth fell open. She complained.
Her husband said : 'I'd like
A one-way ticket to the moon.
Wouldn't mind that.'

'What for ?' 'Plant roses.' '*Roses* ?' 'Roses.
Yes. I'd be the first rosegrower on the moon.
Mozart, I'd call my rose. That's it.
A name for a new rose : Mozart.
That's what I'd call the first rose on the moon,
If I got there to grow it.'

Ten nine eight seven six five four three two one.
The old woman, remember her, and the old man :
Her black shoes tapping ; his gold watch as he co
They'd been to a funeral. We were going to a wed
When the train started the wheels sang *Figaro*
and there was a smell of roses.

ROBERT N

Maximal and minimal

PIERRE EMMANUEL :
Sophia
431pp. Paris : Seuil. 39fr.

GUILLEVIC :
Incius
241pp. Paris : Gallimard. 24fr.

We have here an epic and an anti-epic. It is hard to imagine the same person admiring or enjoying both these poets. Pierre Emmanuel's verse gushing like an uncontrollable and rowdy flood, Guillevic's having a mothlike fragility and greyness. *Sophia* seems to be the long volume on Eve, the feminine principle, that M Emmanuel promised us some time ago. His Eternal Woman is built like a cathedral, with sections marked Porch, Apse, Nave, Choir and Rose-Window. The poem opens with a rewriting of the myth of Genesis, and closes with a meditation on individual consciousness, seen as a spark in the maternal night. Here excellent use is made of an underlying image of stained glass piercing the darkness. Indeed in the later sections of *Sophia*, where fragments of personal experience are confronted, or where M Emmanuel's enormous lines sometimes shrink to an intense verbal concentration, there is some excellent poetry.

But one cannot be so happy with the vast architecture of the earlier sections. M Emmanuel's burning energy all too easily becomes weariness, his weight merely heavy. The liturgical rhythms roll, Genesis is tirelessly elaborated, but the myth remains unrefreshed. Paradox is set beside paradox : "respirant, ex-respirant . . . incommunicable, tout-communicant . . . manifesté, non rendu manifeste . . . présence-absence . . . tout connaissant, tout ignorant . . .". No doubt such paradoxes are the stuff of poetry and of the religious experience ; but merely to assert them, page after page, cannot give us any sense of their reality, or raise them above mere eloquence. Inside every rhetorician there is a poet trying to get out ; but M Emmanuel needs to discipline his grandiloquence, as he sometimes does towards the end of this book, and as he did in earlier collections like *Visage nuage*.

Guillevic is quite different. Here everything is *Incius*, not spilling off the edge of the page. It is true that little in this long and fragmentary meditation on the activity of writing poetry produces the immediate poetic thrill of his earlier collections. But there is absolutely no pretentiousness about it. If Guillevic sees his poet at times as Narcissus and Priest, he also sees him as Clown and Worker : "Il fait métier d'écrire".

At the opening of the poem his attention is on space and the empty sky. This infinity must be reduced to a place, an "altar", which is the poet's writing-desk. Writing is on the human scale, an *I* b. it experience too is humanized, is made intelligible. But by it too the epiphany is produced, the "apotheosis" as M Guillevic calls it. Above all the poet's task is to *see* : to see for instance so simple and mysterious an object as a tuft of grass. As he says, it is easy enough to turn one's grass into crowding imagery, to let imagination run riot ; but the essential thing is to see it as itself. A lesson for M Emmanuel ? In that case I get more print than margin. Guillevic more margin than print. But there is no doubt whose art will carry, in general, more intensity.

Chronologically, James Aldridge's *American Poets* (94pp. Co Hulme : Carcanet Press. £1) is on where Donald Hall left off : the ten poets were born between and 1949 (two ladies and two men don't let on). But their succession ends : Mr Hall can't net wider for his Penguin, expand the second edition ; the shoulders Atlas support only academics. If one welcomes a break from the tons and the crawpy-Creeley result is an Alexandrine collection high-pitched, well-fed "dazzling the room with talk" the words of one of them. Read between the lines of the introduction one suspects that only these judged enlightened enough appreciate the gravity of the "the American language has lungs to render it as a text by on to the poetry, one is dismayed the respect these young poets their elders. Perhaps, after a young poet stands more chance becoming him or herself in Europe, where a number of languages have been eroded through plolitative use for centuries. Nonetheless *Ten American Poets* is a ful Cooke's (Alistair) *Tour*

Who really won the October War?

Its official name was 'Granite Two'.
Sadat called it Operation Spark.
Many know it as the Yom Kippur War.
It was the war that brought us the Energy Crisis.

Walter Laqueur's

Confrontation

The Middle East War and World Politics

gives the first full account and analysis of the war's events and effects—the strategy, the fighting, the oil producers' embargo. Laqueur's *Road to War* was praised for its cool account of the 1967 struggle. He brings the same calm but tough approach to the more complex and continuing confrontation—why the war was fought ; who won ; the real significance of Kissinger and the detente ; divisions in the Kremlin ; complacency and disaster in Europe ; Israel's political failure—the full story of the war that brought us to our knees.

Hardback £2.50
(Paperback published by Sphere)

From Bookshops

Wildwood House Limited
1 Wardour Street London W1V 3HE
01-734 5578

Mystico-musical

NOWN BOWERS :
New Scriabin : Enigma and
ers
New York : St Martin's Press.

lown Bowers's two-volume bio-
y of Scriabin, which appeared
ich, brought Western readers a
ch of material previously only
ble in Russian. It also stimu-
e a new interest in Scriabin's
e and personality, an interest
ely to be in turn tapped by *The New
ain : Enigma and Answers*, a
book combining a brief bio-
hy and an assessment of the
with an attempt to probe both
tyrsic thought-processes and the
ical technique.

h such a plan it is not surpris-
that the author's opening claim
virtually all of the material in
biography is new to readers out-
the Soviet Union" is very far
t. The main outlines of the
ry, thanks largely to Mr Bowers
, already familiar to us. He
ided some details, such as the
of an affair with a married
n shortly before his death,
dings with the actor Gordon
g, and the reminiscences
ia Koonen ; and he lists some
ortant recent Soviet publications
bibliography. Other sources
mentioned but not listed.

e biographical summary is use-
for those daunted by the two
er volumes, and inescapably
ptic, as Scriabin's story is
d to be. Useful, too, are the
ters on the sonatas and the
monies, and the gallant attempt
expound Scriabin's pseudo-mystic
sophy ; the self-delusion is
dently analysed. Mr Bowers
s from his earlier book by
ting two chapters to the crea-
process and the harmonic sys-
neither wholly successful. The
is a largely negative presenta-
of Scriabin's ideas on tonality
method, while the second claims to break the "code" of his harmony, following the study by V. Dernova published in 1968. Miss Dernova was by no means the first to observe and analyse the behaviour of Scriabin's harmony, whether built on perfect fourths or tritones, and indeed many of the harmonic properties have been common ground since Debussy.

Mr Bowers's analysis is full of inconsequential argument, with no distinction made between inescapable and arbitrary conclusions, and docked out with diagrams and musical examples to give the appearance and tone of a Sinaic truth. The truth is that there is no code to break. Scriabin's harmonic language is narrow and repetitive, to be sure, but not obscure or secret. It was modern and startling, yet rational. Any mystification which it spread was due to Scriabin himself and not to its technical content ; its processes require explanation and comment, not deciphering.

There are other naivetes in the book, as, for example, the "fact" that *Prometheus*'s famous tritonal passages were derived from Scriabin's system ; or the summary description of Paris at the turn of the century as "rife with drugs and homosexuality as established by Baudelaire, Verlaine and Mallarmé to be succeeded by Jean Cocteau and André Gide" ; or the old falsification that "Russian music began as late as 1836 with *A Life for the Tsar*".

But how can Scriabin's exalted world be conveyed to the earthbound reader of today ? It is a dilemma the modern critic must resolve before he can begin to expound a character so colourful, so chronically self-deceived, and yet so patently inspired, as Scriabin was. To sever the link between his music and his ideas is to drain them of life. Yet his music lives while his ideas have little more than quaint period appeal, another example of the passion for the occult so prevalent before 1914.

Two stills from *The Films of Dirk Bogarde* by Margaret Hinxman and Susan d'Arcy (Literary Services and Production. £4.75, paperback £2.45). Left : *The Singer Not the Song* (1960)—"I played the bandit like Gloria Swanson's 'Queen Kelly's' it was a great joke." Right : *Libel* (1959)—Bogarde's final transformation.

Reduced to words

E BOURGEADE :

NE IONESCO :
ntable bordel !

LAIN WEINGARTEN :
mandore
. Paris : Gallimard. 10fr each.

e in France is currently in a experimental phase. This support desirable but under-ding difficult : reading a play is direct cultural experience, to be to other plays previously seen the new texts may refer to ew theatrical styles, involving innovations as mixed media, aneous actions and corporate ical expression, none of which be reproduced in a linear text "literary" qualities. In a sense, are no more printable than a . At the same time, texts recog-as literary may no longer be ered by avant-garde directors payable.

e three texts all illustrate the culty in one way or another. is part of a trilogy on modern ical oppression. Produced in h deals with the Spanish Civil ; its sequel, *Deutsches Requiem* performed at Vincennes this ; Pierre Bourgeade claims to nething a third on Stalinism. ext was staged by Jorge Lavelli, e considerable musical support, 1969 Avignon festival : indeed, ost-wing) orthodoxy and naive realism make it typical of fes-bfaces. M Bourgeade here ears to render it as a text by ning six of his thirteen scenes on to the poetry, one is dismay-the respect these young poets their elders. Perhaps, after a young poet stands more chance becoming him or herself in Europe, where a number of languages have been eroded through plolitative use for centuries. Nonetheless *Ten American Poets* is a ful Cooke's (Alistair) *Tour* aimed at can only be laboriously re-constructed. Also, one can only guess at what goes on in the scenes that are not rewritten, for which M Bourgeade only gives an outline description and no dialogue. The performance, helped by powerful music and good choreography, may have been impressive, but the reader needs an unusually vivid imagination to re-construct it.

Ionesco's latest play illustrates another, more traditional, problem in translating a dramatic experience into print. It concerns a nameless central character, who remains silent for the first hour and says very little during the next two. His taciturnity draws out the best and (usually) the worst from the other characters : this simple dramatic fact is impossible to convey in print, and the text consists largely of trite and silly chatter. Here again the book serves less as a substitute for than as a reminder of Jacques Mauclair's sensitive rendering of the Character.

The opposite is true of another part of *Ce formidable bordel !*. The Character, having inherited a fortune, has moved to a new flat. Four of his neighbours call on him in turn, and indulge in four remarkable monologues on their lives and opinions lasting about forty minutes. Ionesco's very sure ear for the warp of everyday talk makes for four brilliant self-portraits. As impressionistic short stories, these are good reading—yet even with good acting they were not theatrical enough for the stage.

With Romain Weingarten's *La Mandore* the difficulties of relating drama to print are compounded by the fact that the play has not been produced at all. Indeed, one wonders whether these 289 scenes, with complicated, concurrent events of a trivial, absurd, then surrealistic kind on all five floors of an apartment building, could be staged. Fairies flying off from upstairs windows, the dead re-emerging from the underworld through a trap door, the talking dog that turns out to be a magician dressed in a skin are basic theatrical stuff, as are the seven doll-children that get thrown downstairs. But the difficulty in deciding exactly what is going on, while it can be sustained through opaque lines and vague description in a text, might not survive on a stage, where things are inevitably more real. Meanwhile, heavy reliance on simultaneous events in a complex set makes the text, where the scenes are discrete and the events linear, quite unreadable.

Weingarten is ten years younger than Ionesco : he seems, nevertheless, fated to be always out of step with fashion. When he first wrote in the absurd key, in 1948, he went unnoticed ; his first success, *L'Etat*, came eighteen years later, after Ionesco and Adamov had worked on French audiences. Now, his technical explorations of the absurd appear increasingly out of touch with the current preoccupations of the serious avant-garde, which are political and moralistic. Trite though he may be, M Bourgeade is, of these three, the one who holds the trumps. Has music any philosophical significance ? Plato thought that it could influence conduct and therefore had ethical significance. Modern philosophers have refused it to theory of knowledge, and whenever symbolism has been examined as a possible clue to the nature of things music stands for order and insubstantial reality, i e, it has some metaphysical significance. For these reasons attempts to reveal its "hidden face" should not be dismissed out of hand, for they may sometimes give an unexpected insight. Herbert Whone, who is a violin teacher, plainly seeks, in *The Hidden Face of Music* (128pp. Gollancz. £3), to give his pupils some enlightenment on why they are doing what they are doing. But he subjects his ideas to great strain and his words to reckless etymology. For instance, he finds a relation between "rose" and "rosin" because of their letters and sounds in common in spite of their being derived from different Greek words. He is obsessed by the dialectic of opposites and he cannot resist an assonance, with the consequence that he actually goes so far as to denigrate rational thought.

Alternating Current
Octavio Paz
'The false poet speaks of himself in the name of others'. Octavio Paz Mexico's foremost living poet examines the work of fellow writers and many contemporary themes—Nunuel, Malcolm Lowry, Lawrence, Cernuda, Fuentes, Michaux, Breton, Revolt, Rebellion and Revolution, the new radicalism, youth, drugs, awareness—and poetry itself.
Hardback £4.50 Paperback £1.95

The Akenham Burial Case
Ronald Fletcher
A seemingly obscure rustic debate about the burial of an un-baptised child swelled to a national scandal and became a bandwagon for reformers and bigots alike.
The full story, told in the words of its contemporaries—reporters, editors, letterwriters—a collage of material revealing the passion and wit which accompanied public debate 100 years ago.
Hardback £3.95

The Post Industrial Society
Alain Touraine
A new analysis of exploitation, alienation and confrontation in which the author explains why it is no longer the economist, but the sociologist who must produce a blueprint for social revolution.
Hardback £3.50 Paperback £1.50

Behavior: The Control of Perception
William T Powers
An alternative to behaviorism and psychoanalysis—a book which examines the nature of our perceptions and how they can be used to change our behavior.
Hardback £5.50

From Bookshops

Wildwood House Limited
1 Wardour Street London W1V 3HE
01-734 5578

Trade Unions and Society

The Struggle for Acceptance, 1850-1880

W HAMISH FRASER

The process by which trade unions sought and achieved recognition is examined in this book. This crucial period of trade union development is looked at from the point of view of the employers, politicians, press, intellectuals and political economists as well as the unions to give a rounded view of industrial relations.

£5.95 *Studies in Social History*

Heresy, Crusade and Inquisition in Southern France 1100-1250

WALTER L WAKEFIELD

The rise of heretical sects in Southern France and the struggle to suppress them are placed in their social and political as well as religious context. The formative years of the Medieval Inquisition are analysed in detail. £5.25

Insects in Flight

WERNER NACHTIGALL

The current knowledge and latest research findings in the bio-physics of insect flight are combined in this book and explained in detail for the general reader. The book contains a large number of illustrations and unique photographs. £5.50

Essays after Wittgenstein

J F M HUNTER

Eight original essays in philosophical psychology are included in this study, written within the tradition of Wittgenstein's work. Meaning, personal identity, pain, dreaming, and talking are among the topics covered. £7.50

The Four Wonders of Italy

Rome-Florence-Venice-Naples

EDOARDO BONECHI

Historical introductions to each of the four cities and a detailed guide of all that there is to see in them are provided in this book. Clear pictorial maps and colour photographs are included. £2.95

GEORGE ALLEN & UNWIN

TIMES PAST THE TIMES

TLS

73rd Year 24 May 1974 No. 3,768

Commentary

Verbicide

The word "genocide" was coined thirty years ago for an all-too-grimly specific purpose. Over the last decade or so it has come to be bandied around increasingly loosely, as an almost routine piece of extremist rhetoric. But surely no one has yet managed to put the term to more grotesque misuse than John Tasker, who in his introduction to F. R. Leavis's *Letters in Criticism*, which is published next week, talks of "Britain's entry into the European Common Market, and the pertinaciously willed drive towards homogeneity it signifies, a genocidal drive which must weaken English culture still further . . .". Can someone who writes like this have any serious conception of what genocide means? Whether or not Dr Leavis gives his blessing to Mr Tasker's other comments, we very much hope that he will take the appropriate steps to dissociate himself from this particular horror.

Open Stage

The most powerful political play in London this week is sixty-two years old, and when one of its characters uses the word "bloody" in company the stage directions order "SENSATION". But if *Pygmalion* was written in a more prudish age it also bears the mark of a political maturity which has now virtually disappeared from the theatre. Drama and serious politics have parted company. What playwright would, or could, insist today that the première of his latest play, of a piece dealing with, say, Scottish politics, should be postponed until Parliament reassembles, because Scottish MPs could be relied on to fill the stalls? Substitute Irish for Scottish, and that is what happened with *John Bull's Other Island* (1904)—and, as Shaw expected, the stalls were duly filled with Irish MPs.

Times have changed and so have the plays. Political theatre today is of course almost entirely left-wing, but that is hardly a novelty; where it does differ from the best political theatre of the past is that it has abdicated one of its prime functions, which is to argue its case. The parallel with certain types of left-wing politics is obvious enough (and with some right-wing ones too): both have renounced reasoned argument and have opted for the arrogance, shallowness and safety of plain statement. This is bad enough in politics, for it leads to dogmatism and violence. But it is fatal for the theatre, for it leads to intellectual hectoring, whereas the theatre is a deeply and nobly seditious art form by virtue of being persuasive and questioning. What is missing now is a concern for individuals and an understanding of character, especially of the way the mind of the other side works.

Even the best political plays of the new generation of playwrights (David Hare's *Knuckle*, Howard Brenton's *Magnificence*) dissipate their own power by presenting the opposition entertainingly enough but neither very accurately nor quite fairly; and a play like Trevor Griffiths's *The Party* solves the problem by leaving out the enemy altogether, thus becoming both sentimentally incestuous and feeble. At the opposite extreme, Peter Barnes's *The Bewitched*, which, one might charitably assume, was meant to be a political play, displays an adolescent obsession with "the ruling class"; and takes refuge from serious thought in jokey anachronism and a gruesome interest in physical decay.

By contrast, Shaw can combine psychological generosity with merciless social analysis (not to mention exhilarating theatricality). The confrontation between Higgins and Eliza in *Pygmalion* tells you as much about the great social and political battles of his time, and ours, as all today's political plays put together. Here is the self-absorbed academic who manipulates untutored humanity with total indifference, but who also equips his victim with the means to fight her own battles if she wants to. Higgins is also the smugly conceited male who finds it quite beneath him to offer a woman care and sympathy but who also forces a sense of dignity upon her—for who, he asks Eliza, cares for a slave? And finally he represents the heartless, self-righteous arrogance with which the upper and upper-middle classes of Shaw's day could treat their social inferiors: a demonstration all the more telling when you contrast Higgins's cheerful callousness with the behaviour of Colonel Pickering and Mrs Higgins, and the sufferings of Eliza with the harrowed, anxious respectability of Mrs Eynsford Hill.

Is all this out of date today? Not at all. Shaw seems old-fashioned because he allows both sides their most persuasive arguments and their human dignity. It is a measure of intellectual generosity from which his plays only gain in stature and from which his argument only gains in force. All that has happened today is that his successors have evaded the moral responsibility of characterization and turned political theatre from a confrontation of minds into a bludgeon.

Mudlarks

The museums of South London are few and quirky. Yet it is here, on the Surrey side of the river, that the idea of the public picture-gallery grew from Edward Alleyn's gift to Dulwich; and the Tradescants, who originated the Ashmolean Collection, lie in a Lambeth churchyard, their tombstone embellished with carvings of rare beasts. The southern boroughs envisage new, up-to-date museums in their slowly rolling programmes, and they earmark neglected churches for this purpose like that Tradescant church, despite St Mary's, next to the Archbishop's Palace. Southwark has actually achieved something, with the recent openings of the Livesey Museum in the Old Kent Road.

This building was once "Camberwell's Public Library No. 1", founded by George Livesey, chairman of the local gas company, in 1890, and bombed during the Second World War. The bombed part has now been laid out as a courtyard with a few standing objects—the old Newington toll-gate and relics of the buildings demolished during the construction of the New Kent Road fly-over. The rest of the building has been restored and now houses the museum's first exhibition, tracing the history of the Old Kent Road—as Watling Street, as the Canterbury pilgrims' way, a royal processional route, the Kentish rebels' foothold on London and so on, until it achieved its apotheosis, when it was at its slummiest, as a music-hall symbol of boozy Cockneydom. (It is still a centre for tavern music, but pub names like "The Kentish Drovers" and "Thomas à Becket" sing older songs.)

The Livesey is a thoroughly modern museum, with its well-ordered history lesson displayed on the walls in tasteful graphic form. But what children want most from a museum is the Real Thing—like the pilgrims' badges, the stuffed dancing bear, the eighteenth-century dentist's cap decorated with real teeth. These objects the Livesey has borrowed from the old-established Cuming Museum in the Walworth Road, an inconsequent, bustling eighteenth-century collection of curios in a small room, including the Lovett Collection of London Superstitions, weapons confiscated by Captain Cook and a stuffed monkey known as "the Scribe". There seemed to be more children in the Cuming than the Livesey last Saturday morning. A ringleader was pointing to the showcards in a case of buckles and scabbards, and saying: "Fahnd in the Thames. Everything fahnd in the Thames. Let's go down to the Thames"—a surviving mudlark.

Sea Fever

Brighton has been having its annual festival. This year, in a proper spirit of self-celebration, it is a Festival of the Sea with sea-music, sea-songs, sea-pictures and other maritime activities, all given a smart nautical send-off by the Band of the Royal Marines, followed by fireworks on the Pavilion lawns. Brighton is always good at providing a sense of occasion: the flags flutter, garlands of coloured lights sparkle at night along the sea-front, the municipal flower-beds shine with tulips. The resident divinities, Sir Larry and Dame Flora, do their bit and other celebrities flock in—Barenboim, Clifford Curzon, Pinter, Cleo Laine. Concerts are booked out. Debussy's *La Mer*, although conceived at Eastbourne, is an obvious set-piece. The Theatre Royal has Offenbach's *La Vie Parisienne*, and a new National Theatre production, *Next of Kin* by John Hopkins. And there is the sea itself, green and glittering in the sunshine, the object and subject of all this celebration. But sad reminders that the true age of frivolity is past—the two piers cannot disguise their scars. Too expensive to repair and maintain, their future is uncertain. Perhaps the unknown donor who hailed out the ADEW could spare a thought for these noble fantasies of British engineering.

What the Butler Saw (knickers galore), seaside r... of palmier days presided over... genii loci, Prinny, Martha G... Doctor Mahomed, proprietor... famous Indian Baths and ... "Shampooning, or benefit ... from the use of the Indian ... bath".

Frederick Sandys might be surprised to find his work ... centre of a sea festival, b... it gets there only by way ... pun, but a pun which ha... ted in an important and ... exhibition of his drawings, ... and book illustrations. Th... in Brighton until July 14 ... splendid opportunity to loo... first comprehensive showing ... versatile and relatively ... Victorian artist, born in 18... contemporary of Rossetti ... Pre-Raphaelites. A superb ... cian, his drawings of landsc... nature specimens often rem... of Ruskin in their delicacy ... cution and their absolute pr... The portraits, too, particul... chalk drawings, achieve th... lingly life-like effects throu... meticulous draughtsmanship ... shrewd eye for character, ... they are often idealized ad... tic, like the portrait of Clara ... all shadowy white lace an... flowers. He seems to delight ... surfaces and has a thorough... Raphaelite obsession with ... beards and moustaches, as ... the crowning glory of his fem... ters, positively bristle with ... sometimes to rather distr... effect, as in the portrait of ... brother, where the beard, ... and dog's head come togeth... a riot of hairy texture.

The room of oil paintings ... another side to Sandys. His te... and brooding ladies—le... Morgan le Fay, Vivien, and ot... of the Arthurian *femmes fat*... lack the magic of their Rosse... counterparts, perhaps becau... was not committed to the m... mystique and was more interes... the decorative detail than ... tual message. Certainly he ... derived at Eastbourne, is an obvious set-piece. The Theatre Royal has Offenbach's *La Vie Parisienne*, and a new National Theatre production, *Next of Kin* by John Hopkins. And there is the sea itself, green and glittering in the sunshine, the object and subject of all this celebration. But sad reminders that the true age of frivolity is past—the two piers cannot disguise their scars. Too expensive to repair and maintain, their future is uncertain. Perhaps the unknown donor who hailed out the ADEW could spare a thought for these noble fantasies of British engineering.

By the time this goes to press the festival will be over and the stars departed. So will the small but beautiful collection of Sea-Pictures, representative of British Impressionism, arranged by the Fine Art Society for the occasion. What remains is the exhibition at the Museum and Art Gallery—or rather, the two exhibitions. The lesser is dedicated to "All Things Brighton Beautiful", a tribute to the ephemera which give Brighton its special flavour, an entertaining jumble of old photographs, Regency bric-à-brac, Donald McGill postcards, "Kiss me Quick" hats, and the like. The other, "Sea Fever", is a serious attempt to show the development of British marine painting from the late eighteenth century to the present day, with a fine selection of works by Turner, Constable, Bonington, Boudin, Sickert, Gilman, Nash, Nicholson and many others. Both exhibitions are worth a visit, but the latter is a must.

How do you rate your pupils?

Selection and Control (£3.50) is one of the last volumes in Bernstein's much reviewed and important series of research monographs *Primary Socialization, Language and Education*, all of which are available from Routledge.

The book is concerned with how teachers' ratings of their pupils are arrived at. The research itself, using the Bernstein model, was carried out in infant schools in a middle-class area and working-class area, and it does raise and deal with some quite vital questions of how children succeed or fail in our education system.

The authors do not intend their work to be a criticism of teachers. They merely wish to illustrate how a teacher's assessment of a child's ability and behaviour is influenced by factors such as class background and types of speech.

ROUTLEDGE & KEGAN PAUL

68 Carter Lane, London EC4V 5EL

9 Park Street, Boston, Mass. 02108

The extended family

BY KARL MILLER

THE present article ... appears, threatening letters ... will perhaps be sent to the ... of this journal saying how ... wrong it is that *The ... Supplement* should ... take notice of television. ... for me to defend the de... so, but it seems philis... suppose, as the men of letters ... to discuss an uninteresti... than an interesting tele... programme, and that books ... have very little in com...

... nothing further to add ... general questions of ... by which the decision may ... to be affected—except, ... this: the strength of ... television, which is easily the ... in the world, does not lie ... areas where its subject-... comes closest to the concerns ... distinguish many of the ... this journal. Television ... scholarly, and has no head ... Here than that, the ... given both by the BBC and ... to cultural and intellectual ... is largely of a token kind, ... to be conventional and ... in character. It tends ... the attention given to ... and to be no less associated ... and awkward hours: such ... enslaver of the still mid... Yet, I know that the Clark ... Investments have ... assure and may be judged ... But there is no team of ... diaries, and no presence of ... thinkers, which can re... compare with those who ... the coverage of politics and ... matters. This, of course, is ... where television is on its ... and where its efforts are ... conditioned, for better and ... by an awareness of ex... defiance and vexation—prin... those of the government and ... parties. But the fact that ... takes news and current ... very seriously indeed, and ... it takes mass entertain... very seriously, do not dis... from consideration ... where news and current ... mass entertainment are ... a comparatively cold eye ... because television takes a ... of other matters very ... too.

... return to more vigilant ... over the past fortnight has ... several reminders of the ... and mutability of television ... country. It is all right not to ... television: but it is not all ... for those who do not watch ... that there is nothing there. ... of *Dad's Army* (BBC 1), ... with memories of the ... of Michael Crawford, pro... reminder that it is in the ... comedy that television has ... best work for a long time ... Perhaps *Dad's Army* does ... really belong to the corpora... current obsession with the ... days—Civilization 1—and ... to what appears to be ... the British are a nation ... sexual angels. It may be that ... has succumbed to gallop... coprophilia. But it is ... good series. Here ... platoon of dodderers rally... arms to a mysterious train ... the person of the King, due ... through the local station. ... the train be camouflaged? ... decorated. Would the King ... upshot was beautifully ... and Arthur Lowe, with ... little belt and gaiters, ... small. Surely Lowe is the ... knockabout, terpsichorean ... there is, and should be award... earning series of his own ... brings him into loving close... Cannonville. Stanley Baxter's ... London Weekend) has now ... high gear. He is no longer ... Harwood still is, at the mercy ... impersonations, and he has ... poor script than before. His ... twice the woman she used ... excellent item this, of ... and 'Bas-majesté'. I should ... prefer to salute those ... turns spending time on the ... at all, whether the BBC 1 ... might did well to shift the ... the Regency and to repair ... Howard, thus making it ... for yet another Civilization. ... series house to flash on ... reasons. Hitherto television has ... to leave such shifts to the ... whose morals now seems ... on them to excess.

... American Attorney-

The Wilkins family (1974)

mixture of truth and fiction, as the programmes I have mentioned sufficiently indicate. Some programmes are invented, and require actors and producers. Others really happened, and are "true". The true programmes, though the required production element may occasionally be slight, are of central importance, and so are those programmes which are, and are not, about what is happening in television, wherever published, should treat them as in any way extraneous to advertising. The congested Wilkinses in *The Family* (BBC 1) are real: they are alive and fairly well and living in Reading. But it is clear that the producer, Paul Watson, and his crew play a big part in the show in question, and that this part is very unlike that of an eavesdropper. We are now half-way through a documentary of twelve instalments of licensed spying on what the Wilkinses are up to. It has proved fascinating.

The idea for the series appears to have owed something to Roger Graef's 1972 series *The Space between Words*, which included a worried family not wholly unlike the Wilkinses—the "Browns". Both families have a touch of the broken home about them. Mrs Brown (Georgie) had married twice, and the adolescent son of her first marriage was being a trial. Exchanges of the following order of pleasing desultoriness abounded:

GEORGIE: Well, we've already had great things this morning. Because Colin was out half the night and—

COLIN: I came in at half-past twelve.

GEORGIE: Well, I didn't hear you come in.

COLIN: I came in at half-past twelve.

GEORGIE: Anyway, you were singularly irritable this morning when it was time for you to get up.

Getting-up is also gone into a lot by the working-class Wilkinses.

Mrs Wilkins has spent some time apart from her sensitive, canary-fancying, bus-driving husband, and has had a child by another man. The Browns had answered an advertisement for families prepared to be filmed, thinking of themselves as a problem family, hoping that the experience might help them (they think it did). The Wilkinses are packed tight, with a daughter and her husband (now grown), and another daughter and her boyfriend (for ever being brought to the point of naming the day and often out at the pub), all under the same roof. They think that their depicted plight might call attention to the housing troubles that such families face. Mrs Wilkins discusses her marital difficulties, but believes that her child by another man is not now among them. Her husband believes, as she does, that she wanted him to dominate her, and he has found it hard. This is not so surprising. But now, she says, "he is a man instead of a mouse". She believes that the family has been able to live with their problems, and that "they're the only people that matter".

There were objections at the time to the decision to display the Browns and their "tale of woe". The adolescent members of the family, it was felt, were too young to know whether they should agree to participate. The same objections will be felt to the decision to display the Wilkinses. No one objects now when writers exhibit their tales of woe and broken homes and marital tensions. No one worries about the confessions of Jean-Jacques Rousseau or of James-Jon Morris (the latter, demurely intent on spiritual consolation, was confronted with a mainly indignant panel on a *Talk-In to Day* she was offended by the least offensive questions from the panel and not by its coarse expostulator-in-chief, Leo Abse, who was intolerant of all ghostliness, and who thought that psychiatry had the answer to the Morris conundrum and that her book would confuse people). Perhaps one difference here is that the Browns and the Wilkinses are not expected to have talent, though the furniture-removing boyfriend has more comedy in him than most entertainers. Without the talent to commend or defend themselves, they are apt to be represented as victims—the victims of a prurient public. I don't feel that this complaint can be disregarded. But I don't think of them as victims myself, and that there is much in their lives that most people would respect and respond to.

It is striking that both the families exhibited on the screen should have been problem families, and I believe there is a tendency to justify these exhibitions as therapeutic, as furnishing a means of communication within the family. I am doubtful about the strictly therapeutic promise of such exhibitions myself, and Mr Brown, writing in the *Listener*, was not entirely persuaded either; and I am doubtful whether the relevant questions of propriety can be settled in these terms. I am also doubtful about the truthfulness of what is rendered by the cameras. The production team that dealt with the Browns seems to have felt that the demands of objectivity were satisfied when members of the family spoke favourably of the way they were shown. A strange test.

For much of the time, the Browns did not know when the cameras were simply pointing and not filming, and a vast amount of film was shot. I'd assume that the same general procedures were followed with the Wilkinses, which would account for the high degree of naturalness and the comparative absence of playing to the gallery on their part. There is an enthralling sense that we are seeing the kinds of sights that television and the cinema, crammed in styles and conventions and *parti pris*, have rarely disclosed. I remember the boy sitting in front of the electric fire one Sunday morning, putting on his clothes: his way of getting up. Except in real life, I'd never seen this sight before, or anything quite of the kind, in spite of the decades of household verisimo fostered by the developing documentary mode, and by feature films as well.

The Family teaches one that there is much that is never shown by film-makers, and it has assembled a valuable store of images and initiatives for future use, fictional and otherwise, by directors. It cannot be certain, however, that the cinema will learn from such images, because there are very few British film-makers about, if it would not be fairer to say that the cinema in this country is dead or dying. Paralysed by commercial greed and union stupidity, it has been incapable of taking the kind of risks, and attempting the kind of innovations, which are evident in *The Family*. The British cinema has, in any case, been blind from birth to many of the typical and revealing sights in the life of the society, while British television has long been ready to look, and to look carefully. There were plenty of the sort of sights I am talking about in *Blooming Youth* (BBC 1), devised and directed by Leslie Blair: a repeat which was also the first of a series of plays produced by Tony Garnett. This was about four Polytechnic students sharing a flat (and domineered over by a stern, trendy teacher who told them that Hawthorne was more moral and mature than Dickens). It was divinely desultory. Colin Higgins as Tim, an eternal student getting a kick from grins of pain, embarrassment, courtesy and intelligence, was superb.

I think I have alighted on one reason at least why television deserves to be written about even in a literary supplement: that it affords such sights, such gains. And, who knows, it may at some future time enact a conversation between writers or historians to which the readers of this journal will need to attend.

Karl Miller was until recently Editor of *The Listener*.

This is the first of a series of articles on television which will be appearing regularly in the *TLS*.

Clive James

The Metropolitan Critic

Widely appreciated as a lyric writer, a columnist and a television performer, Clive James has gathered together in this volume literary essays and reviews he has published over the past five years. Whether he is discussing ideas and reputations, or observing the passing parade, he has an unfailing ability to throw out an unexpected but wholly satisfying simile or humorous aside. £3·95

A Choice of Byron's Verse

Edited by Douglas Dunn

The latest addition to the established Faber 'Choice of . . .' series. In his introduction Mr Dunn conveys his own enthusiasm for Byron's verse, and offers a persuasive account of Byron's contribution to the development of English poetry.

Faber Paper-Covered Editions £1·10

The Mitred Earl

An 18th century eccentric

By Brian Fothergill

A biography of Frederick Hervey, Earl of Bristol and Bishop of Derry, the most eccentric of all the Hervey family. Traveller, politician, rabble-rouser, scholar, collector, and the subject of a series of amorous adventures, his life was a continuous source of scandal and amazement to his contemporaries. With 10 plates.

£3·75

The Man Who Painted Roses

The story of Pierre-Joseph Redouté

By Antonia Ridge

This is not an orthodox biography but the story of Redouté, firmly based on a close and sympathetic study of all manner of contemporary evidence. The book will delight all who love roses, or Redouté's paintings, or simply a good story excellently told. £2·65

Married Lives

By Harry Kressing

In two novellas the author of *The Cook* turns an unblinking eye on the most usual yet extraordinary of all relationships between a man and a woman. £2·95

An Alcoholic in the Family

By Mary Burton

An honest and unsparing book about this widespread affliction, by the wife of an alcoholic. It will help many confused and anxious people in this or a similar predicament to a better understanding of the complications in personal relationships that result from alcoholism. £2·25

FABER & FABER

To the Editor

A Translation Fund

Sir,—This is an attempt at putting the translator's case. The reason why I have chosen so to do in the *TLS* is really simple enough. To the best of my knowledge, your weekly is more internationally influential than any corresponding periodical anywhere. As for myself, I disclaim any unique qualification for acting as a mouthpiece. In France alone, Pierre Leyris, for one, has done more good work than I have and proved a more single-minded translator. Yet *the position has grown so desperate that some positive rethinking is urgently called for on a broad enough basis. Hence this letter.* In the last analysis, whoever starts the ball rolling makes no difference.

For about a quarter of a century I have tried to keep my family afloat mainly by translating English books into French. I have also lent an uneasy hand to the translating of Swedish novels, drama and poetry undertaken by my friend C. G. Bjurström, but this has remained marginal to my main effort. To date this includes works by James Agee, Anthony Burgess, Daniel Defoe, Pamela Hansford Johnson, Fred Hoyle, Iris Murdoch, John Cowper Powys, Bertrand Russell, Thackeray and a small fragment of Christopher Smart's poetry. The total output must amount to twice as much, being complemented mostly with, from a literary point of view, relatively routine stuff, however otherwise assessed—a thesis on Montherlant's drama by a well-meaning academic, a very remarkable study of pre-Mao China, Davey Crockett's spurious autobiography, and so on.

The assumption was that if you are a stubborn, fairly obsessive writer, you ought to prove yourself able both to make a living through translating and still find time to write at least a few books. As it turned out, I did publish some criticism and eventually a complete volume of poems—but only one novel. In terms of money, such personal work proved useless—in fact, a further handicap. I then contributed a very considerable amount to various dictionaries and encyclopedias. Later I found myself writing TV stories—one a six-hour, the other a ten-hour story, in each case treating a wide audience with honest respect. But then I was working with a friend. In this partnership, *to be truthful*, he proved the more searching, obstinate writer. The point is that I was, over the years, steadily defeating more and more my own main purpose, *that* of writing a corpus of work of my own, an oeuvre, a dreadful attempt in the best of circumstances, and which of necessity implies some inner, hard-earned coherence. Like Candide, I was embarking on a wild goose chase. My basic contention having been proved utterly wrong, when a friend of mine—an economist of some note and a member of the Collège de France—suggested my going over to his institution on a part-time basis, there to do research on what, I suppose, may loosely be termed cultural economics, I gave the matter some thought and in time gratefully accepted a kind proposition. I have now been working at l'Institut de Science Economique Appliquée some three months and find that I can at least sort out plans for books accumulated throughout pretty punishing years.

Now why should serious translating be so ill paid that it can only be considered as a living of sorts by either the madly dedicated or a man or woman with private means—some of the best people actually belonging to both categories? No doubt the first and last word of it all lies in the market viewpoint and its turnover, short-term values. Granted this, even a fairly comprehensive Book of Evidence (I am a great believer in evidence) would fail to shake publishers out of their complacent lethargy. Yet must this state of things for ever continue?

I think there are two distinct possibilities. The first one is basically professional and for the time being must be considered within a national framework—though exchanging information might be of use. This is a matter of bipartite talks. Unions are universal, and translators quite clearly cannot hope for a genuine consideration of their case and perennial misfortunes as long as they remain unorganized. As a primary pointer of what could be achieved, I may perhaps put in a word of praise for our recently formed Association des Traducteurs Littéraires de France which in months past has been intelligently active—even though material improvements are still to come.

The other possibility is about State help. On this, I would say that the broader the outlook the better. Indeed the problem can perhaps only be solved on some international basis, a small one for a start, yet—if I may say so, hopefully perhaps—gradually extended. But to limit the matter to Britain and France, it is worth noting that some help at this end is already extended by the Centre National des Lettres after due consideration of individual cases. This is as yet a far cry from a reasonably substantial, established fund and the more thorough, more methodical approach. Yet could not a two-way traffic be considered? Could not the Arts Council help translating English books in France and the Centre National des Lettres help translating French books in Britain? Or am I, a mere outsider, embarking on another wild goose chase? This, it might be argued, would amount to no more than spreading national cultures in a limited, two-party, beneficial manner.

Yet what a formidable first step that would be, following decades of mindlessness and sheer apathy! And then the more civilized view also might be taken into consideration. Why should not Britain and France—for a start—give readers at large the possibility to be better acquainted with literature, whether classical or contemporary, and this irrespective of—in such a context anyway—wholly irrelevant nationalistic considerations? To put it in practical terms, could not the best books of the other country be made systematically available thanks to a special fund? This would remedy the built-in deficiencies of a sheer marketing of books. As to actual workings—the sharing and channelling of newly available money—this no doubt would give much food for thought, but need not be insuperable, assuming a modicum of goodwill all round. And as for State subsidies, well, who would not be acutely aware of mounting difficulties at this juncture? No doubt there exists a crucial matter of priorities. Yet cannot the idea at least be discussed and given a sporting chance, and some start be made?

JEAN QUEVAL.

77850 Héricy, France.

Malcolm Lowry

Sir,—Professor Bradbrook (May 17) has clearly never had the distressing experience of giving evidence at a Coroner's Inquest. Witnesses do not "attempt to shield" the memories of their dead friends. They give the evidence which the police have decided is necessary for the jury to reach a correct verdict. I have no doubt "Clement Milton Lowry" collaborated with them, in order to cause the least possible distress to Fitte's father. But he was only one of the actors in the simple little drama devised by the police. Of course Lowry and Mr Fitte were telling only what was necessary to obtain the verdict needed.

Mr Fitte gave evidence that his son had money in his bank account, so that Lowry's statement that Fitte had borrowed money in London is not convincing. It seems more likely to me that he was being blackmailed for an offence he did not dare to confess.

What, however, is certain, is that Fitte did not kill himself because Lowry rejected his homosexual advances, as both Day and Kilgallin state. This is just one of those things, like his boyhood blindness (shades of Aldous Huxley), which Lowry dreamt up in later, desperate years, and which his second wife accepted and embellished.

YOURS REVIEWER.

'Revolutionary Politics in the Long Parliament'

Sir,—Since you have seen fit to dignify your reviewer's cynical travesty (May 10) of the main theme of my book, *Revolutionary Politics in the Long Parliament* by the headline, "Goodies and Baddies in the Civil War", I feel that some comment is called for.

John Lilburne held, not only that all political leadership involved a moral component, but that some of the parliamentary radicals, with whom he had been closely associated in the earlier stages of the Revolution, had suffered a culpable loss of nerve and had abandoned both Lilburne and the reform programme he stood for. I tend to agree with him on both counts. If this is to divide people into "goodies and baddies", so be it. At the same time the question of the extent of moral responsibility must be regarded as an open one, since it is partly dependent on the degree to which the Leveller programme was acceptable to the people at large. If, as some claimed, it was not, the situation is obviously altered. Much more research on Leveller strength at the local level is needed before this question can be answered with confidence.

In general, and without becoming excessively lachrymose, I have come to accept Carlyle's admonition: "Pity them all, for it went hard with them all".

J. R. MacCORMACK.

1147 Dalhousie Street, Halifax, Nova Scotia, Canada.

'Revolution in Judaea'

Sir,—Your reviewer of my *Revolution in Judaea* now (May 17) adduces the Temple Scroll in support of the view that crucifixion was a Jewish "custom". The passage quoted is "you shall hang him on the tree and he shall die . . . you shall hang him also on the tree and he shall die and you shall not leave their bodies on the tree in the night". It is only your reviewer's opinion, not a "fact", that the word "hanging" in this passage means crucifixion. This opinion is strongly disputed by other scholars—e.g. Joseph M. Baumgarten, in his article on this subject (*JBL* 91, 1973, pages 472 ff).

In quoting Josephus in support of his opinion that Judas of Galilee was not a Pharisee, your reviewer fails to mention the most important passage (*Ant.* xviii, 1, 6): "But of the fourth sect of Jewish philosophy Judas the Galilean was the author. These men agree in all other things with the Pharisaic notions; but they have an inviolable attachment to liberty. . ." In other words, Judas's party, the Zealots, were a distinct activist group *within* the Pharisees, who contained many such subsidiary groups. Is this selective omission in quoting from Josephus an example of your reviewer's "methodology"?

Your reviewer declares that my theory about Jesus's Coronation is "a blunder of the first magnitude". What he means is that he disagrees with it. So far, despite his best endeavours, he has failed to convict me of any error of fact, but has revealed much incompetence on his own part in the process.

Your reviewer again confuses opinion with fact when he accuses me of wrongly dating Judas Maccabaeus's victory over Nicanor at Adasa instead of 161. My date is perfectly tenable, and your reviewer is apparently unaware of the controversy on this point. The date 160 is supported by those historians (e.g. H. Graetz) who take the view that the Seleucid Era dates in Maccabees should be calculated on the basis of the Babylonian, not the Macedonian, calendar.

I did not argue in *Revolution in Judaea* that there were two *High* Courts in Jerusalem, but that there were two courts, one a High Court (the Sanhedrin), the other a mere police court, run by the High Priest in his capacity as trouble-shooter for the Romans (*see* page 92). This is more in accordance with the view of S. Zeitlin than of A. Buechler. Again, your reviewer shows evidence of very careless reading.

Your reviewer ends once more with a question: "how is it that anyone knows anything at all about Jesus of Nazareth?" To spell out the answer to this question, we know about Jesus from the Gospels, which contain much genuine information as well as ideological distortions. As in the case of classical documents, we have to decide the true from the false on the basis of our knowledge of the ideas of the period, taken in part from Jewish and Roman sources. The Talmud gives us useful background information, but does not give us any biographical information about Jesus.

IVAM MACKAY.

115 Mortlake Road, Kew, Surrey.

Shakespeare's Sonnets

Sir,—Most of Richard Roe's questions (May 17) have ready answers. Benson did not invent the sequence for the Sonnets; they had already been likened to a novel. He did not enter them in the Register because they belonged to the Stationers' Company, to which they would automatically belong when Thorpe went out of business without transferring them to another stationer. Josephine Bennett's thesis is that Benson paid Thorpe for the right to publish the Sonnets (and of *The Passionate Pilgrim*); she cites many parallel arrangements of about that time, including one between Jaggard and Benson. Benson's name was not entered in the Register until December 4, 1639, marked clearly as the "Addicion" of poems by Ben Jonson and others was added; and (2) that they were in no way associated with Shakespeare. Persons who believe that he wrote the sonnets have to explain why Thorpe contentously provided this misleading piece of information.

Of course Benson's edition is full of "mora"authentic" things: for instance, he omits the contents of two of the most fashionable books in a form likely to appeal to a mass audience. (I doubt if even Thorpe were puzzled, as Mr Jacobs suggests, by Benson's omission.) Pooler seem to have been the common practice of including the poems on Shakespeare's name in this posthumous collection; they were printed together at the end of the poems, clearly cited, and in most cases signed with the author's initials.) On the other hand, Benson included a large amount of material which Thorpe had not published, including the "Funeral Elegy" by W. Peter's Street, London N1

S. SCHOENBAUM.

'English Linguistics'

After fifteen years of unstinting effort to promote the historical study of English during the period 1500 to 1800 I was gratified to see in your issue of May 3 a full and informative review of *English Linguistics 1500-1800*. Unfortunately your reviewer was under the impression that the project owes its existence to my efforts (since the project was launched by the Scolar Press in 1967), nowhere mentions my name. I cannot avoid, I hope forgivably, feeling just a trifle disappointed that the product of so many years' work carried out, at my own expense and risk, appears never to be connected with me in such an ablative manner. Or since your reviewer *did* seem aware that my conception and plan of the series was not new, it is, I submit, distinctly odd that I should stumble on stage in the penultimate paragraph: "Many of these texts were discovered. . ." It is the least, an ungraceful and belated entrance!

Had the reviewer consulted about the matter, or even taken the trouble to reprint the series, and therefore never been provided with the opportunity to incorporate a statement of principles—a point which the review. If a synoptic view with index is planned (provided with the blurb, "a point of access to the material as a whole and by categories") I suppose I am not alone in wondering who will supervise such an intricate task.

Your reviewer is only partially correct in stating that "the Scolar Press was founded, in the first place, to reproduce these texts": my obligations, from the start, were always to a wider audience than is represented by historical linguists, a fact witnessed by the huge range of printed material in several humanistic disciplines comprehended in the catalogue prepared under my supervision in 1972.

One criticism made by your reviewer requires a reply: the omission of short-hand texts. Although it is true that the numerous stenographic systems proposed between 1588 and 1800 do tell us something about vernacular pronunciation, the information yielded by these awkward and (to all but a few) unintelligible tracts is meagre. Furthermore, it would have been difficult to select a *representative* group of works, since most systems are constructed on different and idiosyncratic principles. My omission of the writings of William Bullokar was dictated by the fact that I was then involved in editing his work for *Leeds Texts and Monographs*. Hart's treatise of 1569 is included—no 209.

It is a fact well understood by scholars who devote the best years of their active life to research that the rewards for such labour are largely immaterial, and it has, therefore, been a source of immense satisfaction to me to observe in universities throughout the world that renewal of interest in the historical study of English which my bibliographical and publishing activities have sought to promote.

R. C. ALSTON.

School of English, Leeds University.

Sir,—The reviewer of *English Linguistics 1500-1800* (May 3) asks: "Who would realize, before noting Osburn's inclusion as homophones of *gesture* and *jester*, *manure* and *manner*, that our common pronunciation of *figure* is an archaism?"

Though the question is rhetorical, it deserves an answer from someone who studied here, as I did, under the late Helge Kökeritz. Kökeritz's *Shakespeare's Pronunciation* cites the British pronunciation of *figure*, together with *fritter*, from Old French *friture*, and dialect *critter* for *creature*, as the only modern survivals of the pronunciation of *-ure* as *-er* which was standard in Elizabethan English, and gives many other examples of *-er*, e.g. *venter* for *venture*, from the texts of Shakespeare's plays. Richard Hodges's *Special Help to Orthographie* (1643), reprinted in facsimile 1932, includes such sentences illustrating pairs of homonyms as "The *ordure* was laid upon the ground in good *order*" and "A faithful *Pastor* will feed his sheep in a good *pasture*". Kökeritz refers to H. C. Wyld's *Short History of English*, where still other examples are given, including "mannering the ground" from Thomas Wilson's *Arte of Rhatorique*.

MARIE BORROFF.

Department of English, Yale University, New Haven, Connecticut, USA.

Running of the Reins

Sir, The "running of the Reins" is not unreasonable to consider John Hall, Shakespeare's son-in-law and the husband of the slanderous Susanne. He enjoyed a wide practice in Stratford, and after death his Latin case-book was translated and published as *Observations on English Diseases*. This is a work familiar to students of Shakespeare's life. In the "Alphabetical Table of Diseases and Medicines" the first entry under "G" is "Gout", see running of the Reins.

Of the two cases described in *Select Observations* it is clear that Audrey Eccles suggests (*TLS*, April 20), these terms covered a wide spectrum of meaning and were associated with gonorrhoea. William Clavel's "virulent diarrhoea" manifested itself in "ulcers of the loynes", accompanied by "a most heat of Urine". Dr Hall's remedies yielded stools and Mr P. much weakened by loss of semen and night pollutions responded to purge and pills, while application of lead plates to the reins in the region of the reins. In neither case is any reference made to venereal infection.

S. SCHOENBAUM.

Peter's Street, London N1

What was it like to be Oscar's father?

It meant being a playboy and ear surgery. An able writer. A passionate archaeologist. The partner of an eccentric wife.

It also meant being a man of youthful amative sallies and the aftermath that caused him to be ostracized by the Dublin society whose affection and respect he craved consumingly.

It meant, finally, lowering the crumbled morale as well as the out body on to the deathbed.

T G Wilson believed that Sir William Wilde was as accomplished as if not more so than his son Oscar.

A facsimile of *Victorian Days* (1942), his absorbing biography of the elder Wilde, will be published on June 6. £4.25

Publishing Limited, Broadwater, East Ardsley, Yorkshire WF3 2JN

ANGUS & ROBERTSON
are proud to announce a major new novel and an historic reprint by one of the century's most distinguished writers

The Little Hotel CHRISTINA STEAD

"If you knew what happens in the hotel every day! Not a day passes but something happens." With these words the shrewd young proprietress of a modest Swiss hotel opens her account of the remarkable day-to-day events in her establishment. The period is the late 1940's. Many of Madame Bonnard's patrons are on the run from some real or imagined horror: from the Russians, from the dreaded Labour Government, from a husband bent on murder, from loneliness or madness.

The Little Hotel presents a notable gallery of bizarre yet utterly convincing characters. The frictions, alliances, intrigues and animosities with which they beguile their enforced proximity are charted with loving care and with a fine sense of drama. Wry, perceptive, hovering constantly between comedy and tragedy, this novel is the unmistakable product of the author of The Man Who Loved Children.

207 96530 1 £2.25

House of All Nations CHRISTINA STEAD

Set in the Paris of the interwar period, House of All Nations is a vast panoramic novel of the intrigues, swindles, and manipulations of this world of international finance tainted with the decadence and indifference that would culminate in world war.

207 96531 X £3.50

"Combined with her Hogarthian humour, brilliant vocabulary, high-keyed imagination, the result is one of the most savage satires on the principle of money since Balzac." *TIME*

"Full of rich comedy, crowded with Balzacian characters . . . a work of extraordinary talent." *THE NEW YORKER*

"Here, set down with trembling irony and a generation's disgust behind it is the clanging, frantic overture to the hysterical thirties. Christina Stead has carved out a slice of the history of our own time." *NEW YORK HERALD TRIBUNE*

ANGUS & ROBERTSON LTD
2 Mount Place, Lewes Sussex. Tel: 6622

Andrew Young

Sir,—Dr Stanley Wells (May 10) takes the history of the word "ouches", used by Andrew Young, back to Spenser and Shakespeare—the Spenser reference should read *The Faerie Queene* III, iv, 23 not III, ix 23, and the word occurs also at I, ii, 13 and I, x, 31—but these were anticipated by Chaucer, *The House of Fame* III, 360 and *The Clerkes Tale* 382. No doubt Andrew Young knew all these poems.

May I append a query about a perplexing rhyme in a poem of Andrew Young: in "A Wet Day" he has the couplet

With heavy hat and coat left on the bough
I felt a snake that had cast off his slough.

The false rhyme suggests that Young had never heard anyone speak of a snake sloughing its skin, and that he supposed the word was pronounced as in "the Slough of Despond". Yet that seems inconsistent with the intimate knowledge of the countryside which is generally apparent in his poetry. The alternative explanation, that he pronounced "bough" as "buff" is scarcely more acceptable.

JOHN BUXTON.

New College, Oxford.

Eric Berne

Sir, I don't understand what Jonathan Burton is doing (May 17), backed into that corner in Canasta bridge, fearing the fall of real or imaginary castrating shears. He seems to have argued himself there, so for any hallucinations he may entertain I feel regret but not responsibility.

It would look somewhat churlish to administer the *coup de grâce* in such circumstances, even if to do so was my style. May I, with all weapons sheathed, offer instead the following observations?

(1) It is not Berne, in the work which was under review, but your correspondent, who spells "transactional analysis" with capitals. It was not Berne I was accusing of pomposity and wind. I have always greatly enjoyed Berne's sense of humour, and regret as much as anyone else must that we can expect no future works from him.

(2) No usage can be "fairly random"; either a usage is random or it is not. Your correspondent contradicts his own assertion that the occurrence of the question about cuff-links was haphazard when he admits that "it turns up with embarrassing regularity in every book on the subject". I would suggest that there are always reasons, conscious or not, for the choices authors make; and reasons also exist for your correspondent's embarrassment. I find it interesting, too, that he has not taken cognizance of the skilful sleight of hand whereby the innocuous-seeming "Do you know where my cuff-links are?" of *Games People Play* becomes, in *What Do You Say After You Say Hello?*, the much more openly aggressive "Where are my cuff-links?". Both questions are emotive, both are loaded. In the first, the husband does not mean "Do you *know* where they are?" (as may be tested by giving the unemotional, uncharged "Yes" or "No" rejoinder that the rephrased versions forbids) but "Please *find* them for me, Mummy". The model answer Berne provides is "On the desk"—a sophisticated Mummy, this, who lets the infant monster retain the illusion of self-respect while carefully keeping him dependent all the same! The second and later question may be answered by a stonewaller's "I don't know", but it would in my view be a woman lacking in spirit who refrained from adding "And why [plus whatever expletives she deemed appropriate] *should* I?".

(3) These are games, but games of war, and games of war are deadly. Neither is the matter of misnomers a frivolous one. Physicists prejudged an issue when they chose to call "atom" what was later shown to be divisible, just as chemists had prejudged another with their ill-chosen "phlogiston". Science appears but rarely to learn from its own mistakes. It is for that reason—and many another—that I refrain from adopting any of its terminologies, which usually seem to me both cumbersome and unlovely. I leave with Jonathan Burton a thought of Hermann Bondi's to muse on: "I regard the very use of the word 'fact' as misleading, because 'fact' is an emotive word which suggests something hard and firm" (conversation recorded in the *Listener*, August 24, 1972). Objectivity, though to approach it is desirable, can never be attained.

SYLVIA BRUCE.

8 Cambridge Gardens, London W10.

'The Waste Land'

Sir,—Thanks to the perciplence of Andrea Kilches, a German student studying for the year in Swansea, I have been able to locate (I believe) a hitherto unnoticed allusion in *The Waste Land*, and to re-establish an undervalued theme. Since George Morris's article in 1954, we've known that Countess Marie Larisch was an influence on lines 8-17 of the poem; she was the "Marie" of line 15, the reminiscence of "staying at the arch-duke's/My cousin's" (lines 13-14) is hers, and she was a relative of King Ludwig II, who drowned in the Starnbergersee of line 8. (The relevance of a drowned King in this poem, of all poems, has not gone unnoticed.) But no one to my satisfaction has suggested why Eliot should have wanted to use the name, memories and associations of a relatively obscure central European Countess. Indeed, Brian Southam has gone so far as to classify Marie Larisch as "an irrelevant source . . . Eliot's use of these details is quite independent of their forgotten origin" (*A Student's Guide*, pp 21-22).

We can see, however, why she might have interested Eliot when we take into account the unnoticed allusion. Line 17, "In the mountains, there you feel free", is not what Southam calls it—"In German . . . a romantic and somewhat clichéd expression". It is, surely, a direct reference to the most famous German patriotic poem about King Ludwig II, of which the first stanza runs:

Auf den Bergen wohnt die Freiheit,
Auf den Bergen ist es schön,
Wo des Königs Ludwigs Zweiten
Alle seine Schlösser stehn.

The rest of it is similarly banal, but I suggest that Eliot adopted it because he saw the irony lying beneath the patriotic simplicity. A reference to such a poem, and to Ludwig, at that moment in *The Waste Land*, is full of irony. Ludwig died while a prisoner in his own castle, not free; indeed, he may have drowned while trying to escape. *The Waste Land* suggests that although you may well feel free, you probably are no more free than Ludwig, who died mad, imprisoned, the end of a line of an old European family. Marie Larisch's memories must have sparked off, for Eliot, just that sense of the old royalty of Europe, its fragility, and its slide to destruction. The memory of sledging "at the arch-duke's"—"And down we went"—surely reinforces such an idea; Marie Larisch presented Eliot with the Europe which went under with the First World War. He probably met her in Germany in either 1911 or 1914; if the latter, they must have met within a month of the Archduke Ferdinand's assassination at Sarajevo. To Eliot in 1921, Marie Larisch and her memories of a peaceful, old-world freedom as a child, could be linked with Ludwig's ambiguous "freedom", which she must also have talked to him about. Both Marie Larisch and King Ludwig represented the old, cultured, leisured and aristocratic civilization, riddled with ironies and contradictions, and now at an end, which was *The Waste Land*'s appropriate starting point.

JOHN WORTHEN.

Department of English, University College of Swansea.

The Guitar from the Renaissance to the Present Day
HARVEY TURNBULL
Harvey Turnbull traces the history of the guitar from its lowly beginnings in the sixteenth century through times of neglect and gradual recognition to its present-day eminence. Drawing extensively on contemporary written and pictorial sources the author pieces together the intricate development of the guitar's structure, the various playing techniques favoured through the centuries, the music created for it and the instrument's changing role in musical life throughout Western Europe since the Renaissance. 110 b/w photographs 20 musical examples £4·00

Barbados
GEORGE HUNTE
For an increasing number of visitors, Barbados is the most attractive of all the West Indian Islands. George Hunte, as a resident of many years, provides a wealth of practical information about present-day Barbados and a scholarly knowledge of the island's colourful history. 25 b/w photographs 2 maps £3·00

Companion to the Alps
HUGH MERRICK
From Geneva in the west to Ljubljana in the east, from Salzburg in the north to Ventimiglia in the south, Hugh Merrick condenses an enormous amount of information into a highly readable book, giving details of mountain walks, of the many peaks, valleys and resorts, of Alpine literature and painting, and of winter sports. 23 b/w photographs 1 map £3·20

Worcestershire
J. S. LEATHERBARROW
Canon Leatherbarrow, a leading notable and Worcestershire antiquary, provides an informed and sympathetic guide to the famous sights of Worcester Cathedral, Malvern Priory and Pershore Abbey and the less known places of Croome Church, Great Witley and Ombersley, among others, in the county of Worcestershire. 30 b/w photographs 1 map £2·60

Bobby Fischer
FRANK BRADY
Bobby Fischer, the new chess champion of the world, has done more than any other player to stimulate public awareness and interest in the game. Frank Brady's comprehensive biography provides a balanced assessment of Fischer, as well as 90 fully annotated games. 25 b/w photographs 90 diagrams £3·50

Encyclopaedia of Chess Openings Volume C
edited by A. Matanović, M. Molerović and B. Rabar
Encyclopaedia of Chess Openings is a major event in international chess publishing. Prepared under the auspices of the World Chess Federation, it uses the new FIDE system of opening classification and international figurine notation. The five-volume series, with each contributors as Robert Byrne, Svetozar Gligoric, Paul Keres, Viktor Korchnoi, Bent Larsen, Lev Polugayevsky and Mikhail Tal, provides a systematic coverage of opening theory and practice. This first volume covers all openings which arise after 1 e4 e6 and 1 e4 c5. 460 diagrams £5·00

The First French Republic 1792-1804
M. J. SYDENHAM
This study, which covers the neglected years between the Terror and Bonaparte's attainment of the imperial crown, describes the republicans' attempts to end the upheavals of 1789 and their aftermath by the establishment of a free society, and examines why force seemed necessary to the solution of France's problems. 24 b/w photographs 8 maps £5·00

Flight
PETER LANE
This book chronicles man's various attempts to fly – the early balloons and gliders, the pioneering work of the Wright Brothers, and the growing sophistication of designs and techniques which have led to Concorde and space flight. Post-Into-Present Series 66 b/w photographs £1·50

Ideas for Teaching History
SEAN HEALY
Séan Healy explains with enthusiasm and lucidity that 'talk, chalk and essay' are only three of many tools which can be used to bring history to life. The bias is towards persuading students to think and then construct their own historical descriptions and analyses; there are many illustrated examples of students' work. £1 b/w photographs Paper £1·50

BATSFORD
4 Fitzhardinge Street, London W1H 0AH

Immanently Wordsworthian

ALAN GROB:
The Philosophic Mind
A Study of Wordsworth's Poetry and Thought 1797-1805
279pp. Columbus: Ohio State University Press. $10.

Alan Grob sets out to cover the development of Wordsworth's thought from 1797 to 1805, Alan Grob spends more than half his time in and around 1798. This proves doubly unfortunate. His final section is excellent, but so brief that he cannot take a serious look at *The Prelude*; his opening discussion is expansive, but wilful and misleading. For reasons that gradually become clear, he has chosen in the early chapters to play a game of make-believe—"Let's pretend that Wordsworth was directly under the influence of Locke".

It is an odd position to adopt, not least because it seems that Professor Grob has worked at Wisconsin on the papers of Arthur Beatty, who showed fifty years ago that Wordsworth's associationism in fact derived from Locke's disciple—and Coleridge's master—David Hartley. Like all good make-believes, the case for Locke depends on the evidence that is *not* examined. Beatty goes unchallenged; we are never told when, or why, Wordsworth read Locke, or which are the poet's Lockean traits that Hartley could not have supplied. Above all, no attempt is made to confront the fact of Coleridge.

Coleridge has been a good deal disparaged recently. If his stature appears little changed it is because, however gravely one views them in themselves, the multiple plagiarisms of the Shakespeare Lectures and *Biographia* can have no bearing on the great poet and passionate thinker of the early years. Professor Grob's decision to ignore Coleridge while dealing with the Alfoxden period, and with materials deriving almost exclusively from him, is potentially more damaging. *Tintern Abbey*, Coleridgean in genre, content and style, becomes a paradigm of untranscendental Lockean empiricism. The "presence" that fills Wordsworth with "the joy of elevated thoughts", and the rest of us with surprise at the grandeur of his pantheist claims, is quietly suppressed. Professor Grob's introduction lays claim to impartiality and willingness to see both sides of a case, but his make-believe would dissolve if we were allowed for a moment to see the Wordsworthian "motion" and "spirit" that impels

> All thinking things, all objects of all thought,
> And rolls through all things

alongside Coleridge's Priestleyan

> Father of Earth and Heaven, All-conscious *Presence* of the Universe,
> Nature's vast eversacting Energy,
> In will, in deed, *Impulse of All to all*.

And perhaps he could hardly be expected to place *Tintern Abbey*, 42-50, beside "Religious Musings", 39-45, which Coleridge footnotes as "*demonstrated* by Hartley" (his italics).

In one of his own footnotes Professor Grob alludes revealingly to a critic who "admits the empirical basis of [certain *Tintern Abbey* lines] but then so hedges it with transcendental qualifications that he virtually divests it of any genuine philosophical significance". The pieces fall into place. Genuine philosophy cannot exist side by side with the transcendental; Wordsworth is axiomatically genuine; his views therefore cannot derive from Hartley, who puts his empiricism to theological use. As for Coleridge—a man who salutes Priestley as "patriot, saint, and sage", and Hartley as "wisest . . . of mortal men", might well stir up the wrong associations. The only wonder is that Professor Grob did not go the whole way—turn Wordsworth to atheism, and derive him from Hume.

It all seems rather unnecessary. Wordsworth in the spring of 1798 was not a practising Christian, but neither was he "at least a Semi-atheist", as Coleridge had called him two years before in order to heighten his praise of "Religious Musings". There is no reason to doubt that his beliefs at this period are represented by the additions to *The Ruined Cottage*, written in February-March, and expressing for the first time the pantheism of *Tintern Abbey*. Here the Pedlar's initiation into a world of blessedness and love is followed by a comment that puts everything into proportion:

> Oh *then* how beautiful, how bright, appeared
> The written promise. He had early learned
> To reverence the volume which displays
> The mystery, the life which cannot die,
> But in the mountains did he FEEL his faith,
> There did he see the writing. All things there
> Breathed immortality. . . .

Wordsworth is by instinct a pantheist, but the Pedlar's experience is a "high hour/Of visitation *from the living God*", and the Immortality he senses in Nature is placed beside "the written promise" of the Bible.

To Professor Grob such facts are quite unacceptable. Major pantheist statements have to be avoided, or defused: the great song of the One Life, for instance—

> In all things
> He saw one life, and felt that it was joy,
> One song they sang, and it was audible.

—is "a notion neither sufficiently clear in itself nor sufficiently illuminated by surrounding detail to be subjected to careful philosophic analysis". Minor passages are given disproportionate emphasis; an unused fragment from the *Christabel Notebook* "is so uncompromisingly sensationalistic that it should convincingly dispel any possibility that Wordsworth . . . held transcendental beliefs about the nature of the mind". Was Hartley's theory of mind not both sensationalist and transcendental? Amid this evasiveness there are moments of clear and perceptive criticism—observation, for instance, of the change from "constructional" metaphor ("So *build we up*/The being that we are") to organic, in the years 1798-1802—but again and again a word or phrase will bring one back to the writer's bias: "inanimate nature" "identity . . . externally constituted".

Professor Grob's task of tracing the development of Wordsworth's thought would have been quite difficult enough had he been able to accept that the poet's empiricism derived from Hartley, and that the "presence" of *Tintern Abbey* was an immanent God. For a start, a far closer attention to chronology was needed. It is not sufficient to lump together the years 1798-99: the work of Alfoxden (effectively January-July 1798), Goslar (October 1798-February 1799) and Sockburn (May-December 1799) is entirely distinct, and there were many questions to be asked about Wordsworth's apparently shifting positions. How does the characteristic polytheism of Goslar ("genii of the springs") relate to the One Life of Alfoxden? If, as one might assume, the new hierarchiess indicates a move away from his previous commitment, how is it that Wordsworth not only [illegible] the greatest sequences from 1798 [illegible] *Prelude*, but writes [illegible] piece more extreme [illegible] from the earlier period?

> That lives in all things . . .
> In which all beings [illegible] *themselves*
> *Are God*. . . .

There might have been [illegible] great interest and [illegible] if Professor Grob had [illegible] self time to pursue it.

The progression of [illegible] thought is not really [illegible] define in the period [illegible] Professor Grob restricts [illegible] *Home at Grasmere* ([illegible] 1800, though much [illegible] the lyrics of 1802, and [illegible] *tality Ode*—with just a [illegible] *Prelude*. The first of [illegible] provides an unremarkable [illegible] tary on ethics and result[illegible] ism; the second, though [illegible] terribly dull poem in [illegible] Leech Gatherer", [illegible] about the new Wordsworth [illegible] to childhood; the last a [illegible] best. Professor Grob [illegible] liantly about the *Ode*:

> In the metaphor of [illegible] that concludes Stanza [illegible] worth] feels himself [illegible] all that has gone [illegible] despite any apparent [illegible] tion, to claim both [illegible] function of soul carries [illegible] adult life and that some [illegible] within natural [illegible] hend the eternal; or, [illegible] the poem's symbolic [illegible] may both see "that [illegible] Which brought us [illegible] "hear the mighty waters [illegible] evermore".

What a pity that the [illegible] could not have shown [illegible] and willingness to take [illegible] for what it is. The [illegible] *Philosophic Mind* should [illegible] just twelve and a half [illegible] though they are—on [illegible] *tude* of 1804-05 may be [illegible] speak for itself.

REDGRAVE

If we published only *one* review journal covering both European and American history, you might not subscribe. So we are publishing *two*...

NOW IN ITS SECOND YEAR

REVIEWS IN AMERICAN HISTORY

EDITOR: *Stanley I. Kutler*, University of Wisconsin
ASSOCIATE EDITOR: *Stanley N. Katz*, University of Chicago
(Published quarterly in March, June, September and December)

EDITORIAL BOARD
John W. Blassingame, Yale University
Allan G. Bogue, University of Wisconsin
Robert Dallek, University of California, Los Angeles
Carl N. Degler, Stanford University
John Demos, Brandeis University
Sidney Fine, University of Michigan
Harold M. Hyman, Rice University
Barry D. Karl, University of Chicago
Aileen S. Kraditor, Boston University
Merrill D. Peterson, University of Virginia
Harry N. Scheiber, University of California, San Diego
Anne Firor Scott, Duke University

FIRST ISSUE IN JUNE 1974

REVIEWS IN EUROPEAN HISTORY

A Journal of Criticism—The Renaissance to the Present

EDITOR: *Herbert H. Rowen*, Rutgers University
ASSOCIATE EDITOR: *Donald J. Harvey*, Hunter College, CUNY
(Published quarterly in June, September, December and March)

EDITORIAL BOARD
Gene Brucker, University of California, Berkeley
Elizabeth Eisenstein, American University
Robert Forster, Johns Hopkins University
Theodore S. Hamerow, University of Wisconsin
Gertrude Himmelfarb, Graduate Center, CUNY
Nicholas V. Riasanovsky, University of California, Berkeley
Theodore Ropp, Duke University
Traian Stoianovich, Rutgers University
Eugen Weber, University of California, Los Angeles
Hayden V. White, Wesleyan University
L. Pearce Williams, Cornell University

EACH JOURNAL offers a practical and important alternative to the traditional treatment of reviewing in the established scholarly journals. By devoting attention *exclusively* to reviews, by concentrating on well-defined and coherent fields, by affording reviewers truly adequate space in which to summarize as well as to evaluate the work under review, and by timely publication of reviews, Redgrave's review journals provide their readers with up-to-date and useful information on the most significant current work in their respective fields.

The Journals review professional and scholarly books, nonfiction trade books and reprints, textbooks and readers, teaching and research materials, and important foreign and foreign-language publications.

SUBSCRIPTION RATES FOR *EACH* JOURNAL:

	1 year	*2 years*	*3 years*	*back volume*
Individuals	$16.00	$29.00	$44.00	$19.00
Institutions	$24.00	$44.00	$64.00	$27.00

Rates include postage for *regular* printed matter. Please add *$5.50 per year* to the subscription rates and *$6.50* to the back volume rate for *air* printed matter. Subscriptions are on a volume-year (4-issue) basis *only. Shipment cannot be made without payment in advance.*

Please enter a subscription for
——year(s) to REVIEWS IN AMERICAN HISTORY, beginning with Vol. 2, 1974
——REVIEWS IN AMERICAN HISTORY, *back volume* (Vol. 1, 1973)
——year(s) to REVIEWS IN EUROPEAN HISTORY

Please pay by bank cheque or International money order, made out to Redgrave Information Resources Corp.

Subscriber name *(please type or print)*
Street or P.O. box
City, postal code, country

rir REDGRAVE INFORMATION RESOURCES CORPORATION
Department 102, 53 Wilton Road,
Westport, Connecticut 06880, U.S.A. Cable: REDGRAVE

Heinrich Wölfflin

Max Dvořák

Erwin Panofsky

Aby Warburg

The conditions of artistic creation

T. J. CLARK

We begin by saying that art history is in crisis, but that would be a strident and misleading cry. Out of a state of genteel dissolution, which might be more appropriate, a number of accusation, stock depreca- tion—that perhaps the first question is this: why should anyone's problems matter? On what grounds could I ask anyone to take them seriously?

I answer that question I have to ask you, remind myself, of what history once was. There's a phrase from Lukács's great essay on Reification *and the Consciousness of the Proletariat*, which is in my mind, and will do to begin an alien time:

> Yet, as the really important thinkers of the nineteenth century such as Riegl, Dilthey and Simmel could not fail to notice, the essence of history lies precisely in the changes undergone by those *structural forms* which are the focal points of man's reaction with environment at a given moment and which form the objective nature of his inner and outer life. Not only becomes objectively knowable (and hence can only be genuinely comprehended) when each individuality, the uniqueness of an epoch or an historical fact, etc. is grounded in the nature of these structural forms, when it is discovered and raised in them and through them.

The passage is haunting for several reasons. First of all it proposes a clear and fertile thesis about history. It comes, of course, in the form of an argument, and I don't think I'll use it on its own—that readers might care to contemplate again. But let's leave that for the moment. Let's simply note that curious phrase, "the important historians of the nineteenth century", and the way it groups that come to mind when we are historians out of the names cited! What an age it was, when Riegl and Dvořák were the real historians, worrying away at the fundamental questions of the conditions of consciousness, the nature of "representation". And Lukács could have looked around him in 1922 and seen the debate *going on*, developed, sharpened, often bitter. The roll-call of names—Warburg, Panofsky, Saxl, Schlosser—is what matters exactly. It is the sense we have, reading the art history of this period, of an agreement between protagonists over the important, unavoidable questions are. It is the way in which the most detailed research, the most arcane discoveries, lead back time and again to- wards the terrain of disagreement about the whole nature of artistic production. What are the conditions of artistic creation? (Is that word "creation" allowable anyway? Should we substitute for it the notions of production or signification?) What are the artist's *resources*, and what do we mean when we talk of an artist's materials—is it a matter, primarily, of technical resources, or pictorial tradition, or a repertory of ideas and the means to give them form? Clearly—the convenient answer, which has become the common wisdom now—it is all three: but is there a hierarchy among them, do some "materials" determine the use of others? Is that hierarchy fixed?

It seems to me that these questions have been scrapped by art history now. And perhaps we ought to ask what made it possible to pose them at all, to ask them of dense, particular evidence. And why did the problems die? Why are we left with caricatures of certain proposals in an ongoing debate, arguments that have been miraculously turned into "methods"—formal analysis, "iconography"? We won't answer those questions by sanctifying the past, and that is the last thing I want to do. Heaven knows, one is tired of the old stories of the great generation — beautiful Wölfflin, Riegl and his carpets, etc. I don't want to add to that abstraction, and one thing we badly need is an archaeology of the subject in its heroic period: a critical history, uncovering assumptions and allegiances. But nevertheless, we need to rediscover the kind of thinking that sustained art history at that time.

In part it really is just this: a mode of argument, a habit of mind. Take this example, from Panofsky's marvellous *Perspective as Symbolic Form*, published in 1925. He is talking here about the ambiguity of perspective, the way it makes the visual world objective, measurable, and yet makes it dependent on the most subjective point of reference, the single all-seeing eye:

> It *mathematizes* . . . visual space, but it is still visual space that it mathematizes; it is an ordering, but an ordering of visual appearance. And in the end it is hardly more than a question of emphasis whether the charge against perspective is that it condemns "true being" to the *appearance* of things seen or that it binds the free and, as it were, spiritual intuition of form to the appearance of *things seen*. Through this location of the artist's subject in the sphere of the phenomenal, the perspective view closes to religious art the territory of magic within which the work of art is itself the wonder-worker . . . but it opens to religious art . . . the territory of the vision, within which the wonderful becomes an immediate experience of the spectator. . . .

That is dialectical thinking, with all the strength of dialectic—its power to open up a field of inquiry, to enable certain questions to be asked. And Panofsky's essay is full—inconveniently full—of the same mode of discourse: whether he is arguing that the Middle Ages' negation of spatial illusion is "the condition for the truly modern view of space", or wondering why it is that innovation is so often bound up with a renunciation of previous achievements, with primitivism, setbacks, reversals, "so that we see Donatello emerging not from the faded classicism of the followers of Arnolfo but from a definite tendency towards Gothic revival".

In the best art-historical circles now, this mode of thinking is scorned—an Hegelian habit, juvenile exercises that Panofsky grew out of. On the contrary, I believe they are what kept his thinking alive; and the absence of them—in the dreary professional literature of perspective that follows—is what produces loss of problems, loss of the problems' dimensions. It is odd how reactionaries of Right and Left present as their clinching case, these days, the same caricature of Hegel—a cardboard 'idealist Hegel, a Christian Hegel, Hegel without "the love and labour of the particular". In art history—and, I believe, elsewhere—it is precisely the Hegelian legacy that we need to appropriate: to use, criticize, reformulate. To do any of those things, we shall need to disinter it. We shall need, apart from anything else, a massive work of translation. What kind of situation is it where my working copy of Riegl's *Spätrömische Kunstindustrie* is a miserable abridged Italian version? Why are Dvořák, Warburg, even Burckhardt in the role of art historian, still locked inside their mother tongue? Because of snobbery and lassitude, I suspect; and an understandable *fear* of the texts in question.

Up to now I have been talking, deliberately, about the past. But the question is, of course, how did the past disappear? How was it that those questions, that paradigm, got lost?

There are many answers, and some of them I shall avoid, with a kind of fastidiousness. I don't propose to discuss the way in which art history became manservant of the art market, checking dates for the dealers, providing pedigrees for rich collectors—though I'm sure- tory history. For the *Bilkungsbur- gertums*. It relished the moment, some years ago now, when a vice-chancellor's wife was pictured sit- ting on a camp-stool on the steps of art history became the vehicle for reach-me-down notions of taste, order and the good life, "compensa- rounded by evidence of the stupid- ity, and straightforward corruption, that resulted. Kurt Forster has writ- ten elsewhere of the way in which

REVIEWS IN ANTHROPOLOGY

NOW AVAILABLE—*Volume 1, Nos. 1 and 2*

REVIEWS IN ANTHROPOLOGY

EDITORS: *Gretel H. Pelto* and *Pertti J. Pelto*,
University of Connecticut
Published quarterly in February, May, August and November.

EDITORIAL BOARD
Richard N. Adams, University of Texas
John W. Bennett, Washington University
Fernando Cámara, INAH, Mexico City
Frank Cancian, Stanford University
M. Margaret Clark, Langley-Porter Institute for Neuropsychiatry
Jack Goody, University of Cambridge
Vera M. Green, Rutgers University
John J. Honigmann, University of California, Berkeley
Marvin Harris, Columbia University
William S. Laughlin, University of Connecticut
Margaret Mead, American Museum of Natural History
William S. Pollitzer, University of North Carolina
Aleksei C. Robbins, University of Missouri
Ronald P. Rohner, University of Connecticut
Richard F. Salisbury, McGill University
William T. Sanders, Pennsylvania State University
Sol Tax, University of Chicago
J. Van Velsen, University of Zambia

REVIEWS IN ANTHROPOLOGY carries critical review essays of scholarly and professional books, nonfiction tradebooks, reprints, textbooks and readers, and foreign publications. Retrospective reviews are included. The journal does not limit itself to any specific topic or region, but covers the entire range of anthropology, including ethnology, physical anthropology, archaeology, and ethno- and sociolinguistics. Special attention is given to publications of general theoretical and methodological interest.

SUBSCRIPTION RATES

	1 year	*2 years*	*3 years*	*single issues*
Individuals	$14.00	$27.00	$40.00	$5.00*
Institutions	$22.00	$42.00	$60.00	$7.00*

Rates include postage for *regular* printed matter; add $5.50 for *air* printed matter. Please pay by bank cheque or international money order. Subscriptions are on a volume-year, 4-issue basis *only. Shipment cannot be made without prepayment.* *plus postage

Please enter a subscription for ——year(s) to Reviews in Anthropology. Enclosed is $——
Subscribers name *(please type or print)*
Street or P.O. box
City, postal code, country

rir REDGRAVE INFORMATION RESOURCES CORP.
Department 110, 53 Wilton Road,
Westport, Connecticut 06880 U.S.A.

an occupied university building, with a copy of a well-known art-history book displayed on her lap: it was part of her protest, she told an enthusiastic local press, "against militantism and in favour of Civilisation".)

These are, so to say, external problems—crucial, but unsavoury. And it seems as if art history hardly needed prodding, as if it was ready to fall apart at the seams. Iconography is the notorious example: in a generation it has declined from a polemic about tradition and its forms, an argument over the conditions in which an artist encountered an ideology, into desultory theme-chasing—100 pictures of the Noble Savage, with fifty early blast furnaces thrown in. And that is only the most obvious case of a general decomposition.

Why? Because, as I have hinted already, the terms in which the paradigm problems were posed were incapable of renovation. We have to discover ways of putting the questions in a quite different form, and that is where the social history of art—my brief, my "speciality"—comes in. It ought to be clear by now that I'm not interested in the social history of art as part of a cheerful diversification of the subject, taking its place alongside the other varieties—formalist, "modernist", sub-Freudian, filmic, feminist, "radical", all of them hot-foot in pursuit of the New. For diversification, read disintegration. And what we need is the opposite: concentration, the possibility of argument instead of this deadly coexistence, a means of access to the old debates. That is what the social history of art has to offer: it is the place where the questions have to be asked, and where they cannot be asked in the old way.

That can look deceptively simple: it cannot be done merely by shifting one's ground. True enough, the old questions of art history were structured around certain beliefs, certain unquestioned presuppositions: the notion of the Artist, of the artist as "creator" of the work, the notion of a pre-existent feeling—for form, for space, of the world as God's or the gods' creation—which the work was there to "express". These beliefs *eroded* the subject; they turned questions into answers; they ruled out of court, for instance, any history of the conditions of artistic production. (The great paragraph in *The German Ideology* on Raphael and the division of labour—which adumbrates a whole history of art as work—was ignored by Marxist and anti-Marxist alike.) And needless to say the beliefs—the sheer vulgar metaphysic—are all that present-day art history is left with; the actual work that Riegl or Panofsky did, against the grain of the concepts they used, has been put aside.

To escape from this situation, it seems to me we need a work of theory and practice. We need *facts*—about patronage, about art dealing, about the status of the artist, the structure of artistic production—but we need to know what questions to ask of the material. We need to import a new set of concepts, and keep them in being—build them into the method of work. Some indicate, briefly, the kind of questions I mean.

The first kind of question has to do with the relation between the work of art and its ideology. I mean by ideologies (the concept seems to me to be indelibly *plural*, though all ideologies feed off each other and share the same function) those bodies of beliefs, images, values and techniques of representation by which social classes, in conflict with each other, attempt to "naturalize" their particular histories. All ideologies claim for a quite specific, and disputable, relation to the means of production a quality of inevitability, a seat in human nature. They take as their material the real constraints and contradictions of a given historical situation—they are bound to, otherwise what content would they have, what would they be for?—but they generalize the

"The Music Lesson" by Vermeer. Reproduced by gracious permission of Her Majesty The Queen.

repressions, imagine the contradictions solved.

The work of art stands in a quite specific relation to these ideological materials. Ideology is what the picture is, and what the picture is not. (We might say that "style" is the *form* of ideology: and that indicates the necessity and the limitations of a history of styles.) Ideology is the dream-content, without the dream-work. And even though the work itself—the means and materials of artistic production—is determinate, fixed within ideological bounds, permeated by ideological assumptions; even so, the fact that work is done is crucial. Because the work takes a certain set of technical procedures and traditional forms, and makes them the tools with which to alter ideology—to transcribe it, to represent it. This can be anodyne, illustration: we are surrounded by duplicates of ideology; but the process of work creates the space in which, at certain moments, an ideology can be appraised. The business of "fitting" ideological materials most tightly, most completely into the forms and codes which are appropriate to the technical materials at hand *is also* a process of revealing the constituents—the historical, separable constituents, normally hidden beneath the veil of naturalness—of these ideological materials. It is a means of testing them, of examining their grounds.

Take Vermeer, for me a kind of touchstone—of quality, clearly, but also of the elusiveness of this process at its most intense. It seems to me that Vermeer's work exploits the fact that any ideology is by its nature incoherent: its parts do not fit; its expanding generalizations cannot quite coexist with any *one* image, with any precision (and the precision itself is always partial, always made out of ideology) in the materials you work with. What we attend to in Vermeer is the subtle—infinitely subtle—lack of synchronization between two different interiors, which ideology wants us to believe are consonant: between the space and furnishing of those ascetic, gaudy rooms and the space and furnishing of a particular gaze, a particular inner life.

Or again, what holds us is our sense, on the one hand, that vision in those pictures is unproblematic, under control (with the help, naturally, of the latest mechanical aids); on the other, as we look further, that the visible is a tissue of improbabilities, strangeness, losses of focus, looming meanness, unreadable shifts in space. Light itself is offered to us here, as nowhere else, as something neutral and ineffable; and yet even light is *allowed* into these rooms, even its clarity is presented to us as the technical achievement it was—the unflawed glass, the uncluttered decor.

This is the beginning of an account: I'm well aware of its deficiencies. But I offer it as an example of the kind of relationship we are dealing with—just how problematic, and yet how capable of point-by-point description, the contact of work and ideology might be.

I have hardly space to indicate the other kind of question which belongs to the social history of art. It is this: what exactly were the conditions and relations of production in a specific *why* were these particular historical materials used, and Just what determined the ular encounter of work ogy. When I called it kind of question from didn't mean to imply distinction. On the cannot pull them apart others I have described so far as to say, in derision from the semi one question cannot be without the other. I do for instance, that we *identify* the work's ideo asking questions of this k

Where do they lead us? a description, a close the class identity of the question, and the ways identity made certain materials available and others made certain workable and others tractable, so that they sore thumbs, unaccountable wards an account of how took on its public form patrons wanted, what perceived. To find that to look for the wordless tion of the work which leaves its traces in the the critics' discourse, in records, in the casual of a title as the picture hand to hand.

All of these questions to the territory beyond they indicate the materials which ideology is unmade; they remind us idea of a specific ideological stance" is nonsense—it is essence of ideology to be protean, omnipresent but using everything and alienating, alternately a content form. For the same kind though, this would have separate argument, I believe access to ideology is complete—and it is the lack that counts, in our explorations an artist's production. The the "representative" gives us a complete depiction "possible consciousness" class—a notion dear to brand of Marxist history me a figment. (It's this awareness of these facts Walter Benjamin's work on *clasue chez Flaubert* so useful than most of this tific" opponents.)

What we are considering point is the conditions certain "subjectivity" false, utterly undeniable stituted and given form. course, is more open to ical treatment; it is how old concepts come crowding insistent, ingratiating keys to the mystery. could be done properly, could tell us more about ogies *work*.

That, after all, is the history's ambitions. Or it ought to be.

T. J. Clark is the author of *Absolute Bourgeois: Artists and Politics in France 1848-1851*, *Image of the People: Gustave Courbet and the 1848 Revolution*.

Studies in Architecture

Anthony Blunt
Philibert de l'Orme
176 pp, 106 illus, 37 figs. £4.50

James S. Ackerman
The Architecture of Michelangelo
Vol II: Rev Edn 1964, 166 pp (Catalogue) £2.25

Robert Branner
St. Louis & the Court Style in Gothic Architecture
174 pp, 140 illus, 15 figs. £6

Wolfgang Herrmann
Laugier & 18th century French Theory
283 pp, 42 illus. £6

Dora Wiebenson
Sources of Greek Revival Architecture
152 p, 59 illus. £4.50

John Harris
Sir William Chambers
300 pp, 199 illus, 16 figs. £12.50

Howard Hibbard
Carlo Maderno and Roman Architecture 1580-1630
404 pp, 265 illus, 11 figs. £15

Rosalys Coope
Salomon de Brosse and the development of the Classical Style in French Architecture 1565-1630
295 pp, 216 illus, 5 figs. £12

Wolfgang Herrmann
The Theory of Claude Perrault
226 pp, 40 illus. £10

Allan Braham and Peter Smith
François Mansart
300 pp, text, 367 illus, 2 vols. £38

FORTHCOMING
C. R. Cockerell, by David Watkin

Neapolitan Baroque & Rococo Architecture, By Anthony Blunt

Charles Bridgeman & the English Landscape Garden, By Peter Willis

Zwemmer

oul shelters

...RYKWERT:
...ise's House in Paradise
...ge of the Primitive Hut in
...ectural History.
...illustrated. New York: The
...of Modern Art. Distributed
...n Books. £4.50 (paperback

...dle has its charm, but it grates
...ation. Though Joseph Rykwert
...in a scholarly way by quoting
...from Genesis, he is soon led
...unwarranted assumption that
...and Eve had a house in
...the source of all our archi-
...This one might think no
...than a harmless conceit. In
...concluding chapter however,
...Rykwert returns to it and
...that the original house was
...such a shelter from the
...but an archetypal shelter
...whole man, a house for the
...Jung has been read to some
...age. Though the more obvious
...when in interpreting Genesis
...that in Paradise there was
...for such a shelter; Paradise
...all, Paradise · architecture
...with sin.

...notion of the archetypal shel-
...however, relentlessly pursued
...penultimate chapter with a
...display of knowledge, some
...not merely diverting, to
...him in a range of civilizations
...the ancient Greek and Egyp-
...right through to the Jews of
...shrines have been used in
...rites to symbolize shelter
...mercy. These shrines might
...the form of bowers, as in the
...of Succot, or small build-
...such as Romulus's hut on the
...An account of the building
...building of the Ise shrines in
...is thrown in for good mea-

...all this compacted informa-
...tires hardly at all to illumi-
...the other and, apparently,
...theme of the book: the way in
...architectural theorists have
...ed, in times of uncertainty, to
...tectural origins. They have
...an elemental architecture,
...the primitive hut or the
...ter in an attempt to invigo-
...regenerate contemporary
...ance. In a madcap moment,
...Rykwert offers this as a
...for the future.

...rius was the first to adduce
...itive hut; his description
...dian and Phrygian huts pro-
...the basis for all future discus-
...Yet on the filmiest of pre-
...Vitruvius is withheld until the
...half of the book. Themes are
...to pursue through long
...of time; at one moment
...failing or lapse altogether,
...ther they are so intermingled
...other forces that they cannot
...ated with ease or conviction.
...does not run smoothly.
...is perhaps why Professor
...is determined to avoid any-
...so simple as a chronological
...tion. But in failing to deal
...Vitruvius before analysing the
...of Laugier and Milizia he
...only a partial understand-
...their position.

Similarly, notions on the origins of Gothic architecture are overlooked until late in the essay; nor are they sympathetically dealt with then. William Warburton's writings, rather than those of Jean François Felibien, are cited as the *locus classicus* for the notion that the forms of Gothic derived from those of the forest.

The Sala delle Asse in the Castello Sforzesco is not even mentioned, nor is Chateaubriand's *Génie du Christianisme*. J. Baltrusaitis's *Aberrations* has not been read. Altogether Professor Rykwert has missed much scholarly fun here. Clearly, whatever his own origins, he is now a man of the Mediterranean. He has no taste for the Gothic north. He cannot even allow a chapter number to the pages he does devote to Gothic, which he lumps together as a "Gothic excursus" and tags on to another chapter. Even in his chapter on shrines he avoids all recognition of Gothic architecture as the expression, par excellence, of the shrine.

But Professor Rykwert does not aim to explain it all away; he does not like too easy an understanding. He assumes that his readers are alert and well-informed, while the extent of his own knowledge is a source of wonder, almost, to himself. He is intoxicated by recondite information. He will often, in his own words, "stretch a point a little", his aim being to provoke and to stimulate. It is all in the nature of some brilliant monologue—and the book was indeed conceived in conversation with Roberto Calasso, the Italian publisher who first commissioned it. Professor Rykwert's method, which hints at an admiration for that of Erwin Panofsky, can be very challenging, but, equally, it can be wayward and confusing.

Professor Rykwert's challenge, moreover, is directed to a limited and well-defined audience; those brought up on the myths of the modern movement in architecture. The various notions of Gropius and Le Corbusier are taken as the starting-point for what is to follow, and are proffered, almost, as the culmination of history. It is not without significance that the book appears under the imprint of the Museum of Modern Art in New York—the more odd therefore that Sigfried Giedion's name is misspelled.

Such criticism is crabby, though, which Professor Rykwert himself is not. There might be some weaknesses in his design, minor inaccuracies (especially concerning Viollet-le-Duc) and confusions (with the brothers Perrault), but there is also an unfailing enthusiasm and zest throughout the book and no little degree of sharp and excited perception. Professor Rykwert can be very good indeed, notably on Semper and Ruskin. He writes well and has provided a rich array of illustrations. His book is an entertainment, a genre rare in architectural literature.

Turkey trot

HILARY SUMNER-BOYD and JOHN FREELY:
Strolling Through Istanbul
357pp. Istanbul: Redhouse Press.

The Redhouse Press, named after the compiler of the great Turkish-English Dictionary, has done well in producing a work in English with so few errors. The second edition of *Strolling Through Istanbul*, revised and corrected by the authors, is well produced and, despite its length, not too heavy to be carried about by the stroller for whom it is intended.

The authors, both professors at the University of the Bosphorus, have undertaken a work of affection and devotion. Their combined labour—for the book is a conflation of works on which they were at one time separately engaged, and some of the material may be published independently—has occupied many years. They have gone to immense trouble to cover every aspect of their subject. And they have succeeded in the difficult task of conveying, in a guidebook, the authentic atmosphere of each quarter—for they are right to say that Istanbul is "really a collection of villages centring round a mosque or a market square".

We take our bearings from the Galata Bridge, at which we pause for some necessary history. We then move towards Hagia Sophia—Christian church, Muslim mosque, and now secular museum. There follow tours of the great palace of the Sultans (the Topkapi Saray), the bazaars, the major mosques and churches, the "little" suburban archipelago of the Princes' Islands, and the European districts of Pera and Galata. There are two sections on the Bosphorus, perhaps the most beautiful part of Istanbul, with its succession of villas, castles, and palaces. Appendixes cover Byzantine Emperors, Ottoman Sultans, architectural forms, the works of the supreme architect Sinan, and a list of monuments divided into categories. A general index would have been an asset.

The book is a mine of information often out-of-the-way information. How many readers know that there is a Turkish Orthodox Church, with its own patriarch (it split off from the Patriarchate of Constantinople after the Greek-Turkish war of 1821)? How many know that England was, there were something like as many ships as there but once marine-painting, as much of art, was transplanted Holland in its high maturity by de Veldes in the late seventeenth century, it did become an enormously popular English form of art. It is surprising that, relatively speaking, so little study has been done.

Cordingly offers an honest straightforwardly modest survey. His introduction, he tells us in his four sections: the origins, the formation of an English style in the eighteenth century; the Romantic movement, when the greatest sea paintings were done by non-marine specialists (Turner, Constable, Bonington); and the Victorian period. In method, the book is essentially and overtly a series of biographical studies of individual artists, with specialized (and highly expert) comment on their approach to, and understanding of, their subject matter. Mr Cordingly steers well clear of philosophical and symbolic interpretation, and it is perhaps salutary to have it pointed out that the movement of the little gaff topsail in Turner's "Spithead" is an "impossibility with the wind force as it is shown".

This is a book to be welcomed, though perhaps more by collectors of ship pictures, or by lovers of the sea and of sailing, than by art-historians; of the English artists who specialized more or less exclusively in sea painting, it is perhaps only the delicate and subtle Charles Brooking who remains extraordinarily undervalued in terms of his stature as a painter. An up-to-date bibliography is included.

ea scenes

...CORDINGLY:
...Painting in England 1700-
...plus 120 illustrations. Studio
...16.95.

...seven seem to have had quite
...nation for English patrons of
...that horses had. Perhaps
...that, until the motor-car,
...in a ship-thronged sea
...England was, there were

Marlborough

Marlborough Fine Art (London) Ltd
39 Old Bond Street
London W1X 4BY
Telephone: 629 5161
Cables: Bondartos London
Telex: 266259

Marlborough Graphics Ltd
17/18 Old Bond Street
London W1X 4PH
Telephone: 629 5161

5 - 29 June 1974 SUTHERLAND SKETCHBOOK

Loan Exhibition of pages from the original sketchbook, and related oil paintings, and watercolours.

The facsimile edition of the sketchbook is limited to 525 copies, divided as follows: English edition 200: USA edition 50: Italian edition 200: French edition 50: 25 copies have been reserved for the artist. An edition de tête has been prepared for each edition, details upon request.

The dimensions of the sketchbook are 9 - 7 in (22.8 × 17.8 cm) and it consists of sixty pages, of which forty-three are in colour. The facsimile reproductions have been executed in the atelier of Daniel Jacomet et Cie., Paris, using the pochoir process. An accompanying catalogue, printed by the Curwen Press, London, has been numbered and signed by the artist.

All editions are published by Marlborough Fine Art (London) Ltd.

Associated Galleries in New York Rome Zurich Toronto Montreal Tokyo

A Church by Daylight

A Reappraisement of the Church of England and its Future

by LESLIE PAUL

Dr. Paul presents a searching analysis into the present critical state of the Church of England, discussing it in terms of its complex past and sketching a preview of its possible future.

"A Church by Daylight is a highly skilled, professional piece of work, based on serious research ... it may fairly be called a major contribution" – *TLS*

"Detailed and magisterial ... his case seems unassailable" *Clifford Longley, The Times*

"... this vast and penetrating account of Anglicanism, past, present and to come" – *Douglas Brown, BBC*

"A Church by Daylight is a mine of information and Mr. Paul knows how to write. This book ought to be read by all who are concerned with the present and future Christian churches in a bewildering and dangerous world" – *TLS*

"Dignified and wise" *Canon David Edwards, Church Times*

"I commend this sincere and learned book to all seekers for the truth" – *The late Dr. W. R. Matthews, Daily Telegraph*

368pp Cased £4.50

Geoffrey Chapman Publishers
35 Red Lion Square, London WC1R 4SG

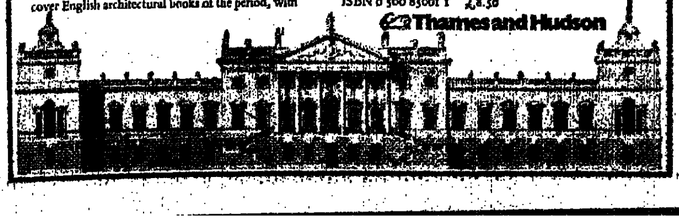
PALLADIO AND ENGLISH PALLADIANISM

RUDOLF WITTKOWER.

This core of this volume is devoted to English architecture of the 17th and 18th centuries and its links with Italy. It begins with three lectures on Palladio himself, given at the Palladio Centre at Vicenza. Then *Inigo Jones, Architect and Man of Letters*, traces Jones's actual working methods in adapting ideas from Serlio and Palladio to his own buildings. Two further essays cover English architectural books of the period, with special reference to the *Quattro Libri*. *Lord Burlington and William Kent* appeared in the *Archaeological Journal* in 1945 and has remained the standard work. It is here supplemented by two later essays on the York Assembly Rooms and Northwick Park. Finally come two more discursive essays on aesthetic theory and eighteenth century sensibility.

With 219 illustrations. (259 × 190 mm) 224pp.
ISBN 0 500 85001 1 £8.50

Thames and Hudson



Greenwood Press

A selection of reprints

Parmigianino: His Works in Painting
by Sydney Freedberg
ISBN 0-8371-3717-9 £13.15

China Magnificent: Five Thousand Years of Chinese Art
by Mrs. Dagny Carter
ISBN 0-8371-4777-8 £9.90

An Introduction to Persian Art Since the Seventh Century A.D.
by Arthur Pope
ISBN 0-8371-4315-2 £13.75

Goya's Caprichos: Beauty, Reason and Caricature
by Jose Lopez-Rey
ISBN 0-8371-4465-5 £16.50

The Drawings of the Florentine Painters
by Bernhard Berenson
Amplified edition
ISBN 0-8371-0915-9 £20.40

Futurism: The Story of a Modern Art Movement, a New Appraisal
by Rosa Clough
ISBN 0-8371-2166-3 £6.90

AND

Art and Politics: Cartoonists of the *Masses* and *Liberator*
by Richard Fitzgerald
ISBN 0-8371-6006-6 £7.75
AN ORIGINAL PUBLICATION

available from
3 Henrietta St., London WC2E 8LT
WRITE FOR SUBJECT LEAFLETS

More vision than talent

GERT SCHIFF:
Johann Heinrich Füssli
Volume I: Text and Catalogue. 719pp.
Volume II: Illustrations. 613pp.
Munich: Prestel.

If any artist shows how precarious are the neat categories in which art historians like to put the various stylistic periods, it is Füssli (or Fuseli, as he conveniently spelt his name). Equally a classicist with romantic *dispositions* and a romantic who made use of classical forms, he figured in both the Romantic and Neo-Classical exhibitions which the Council of Europe staged in London. As well as encompassing two stylistic concepts, he considered himself the citizen of at least two countries and knew—besides Latin and Greek, with which he loved to inscribe his drawings—German, French, English and Italian. Born into a distinguished Zürich family, he began his career as a writer and was forced by his father to become a clergyman. Only later in England, with the encouragement of Reynolds, did he become a professional painter.

The Swiss have not produced many creative artists; their three memorable visual artists, Urs Graf, Fuseli and Paul Klee, all have a bizarre streak, both in their subject-matter and in the very individual techniques they employed. All three could be said, in Klee's words, to have "taken a line for a walk", for they could be considered draughtsmen and print-makers first and painters second.

Fuseli, the man, with his quirks and biting sarcasm, and his circle of friends, fellow-artists and followers in three countries, has always vied for public interest with the more sensational of his works. These have only recently come under the scrutiny of scholars, who had to sort the original works from the spurious and imitative productions of others who came under his spell, and to unravel the often abstruse themes which he treated. And it was only when the Swiss Institute for Art History found in Gert Schiff an obviously ideal interpreter and connoisseur of Fuseli's work that a full-scale documentary account of his life and a *catalogue raisonné* were planned. Dr Schiff's credentials consisted of a thesis on Fuseli's Roman Sketchbook, an illuminating catalogue for an exhibition of unknown or newly interpreted drawings, and the skilful reconstruction of the works encompassing the abortive Milton Gallery.

This mammoth work was worth waiting for. The two volumes contain an introductory text of nearly 400 pages and a catalogue comprising no fewer than 1,900 items. It is imaginatively planned and beautifully produced; both text and plates are printed with the greatest care. The only flaw is that Dr Schiff has deliberately removed Fuseli's works from the admirable index, believing that the chronological and iconographical division of the table of contents would make it easy to trace any single item. This is far from true, unless the work belongs to one of the many series or is known previously by its approximate date.

Dr Schiff brings to his task a secure knowledge of the true and varying style of Fuseli's own work and a familiarity with such vital subjects as Roman antiquities, the artists he saw and copied at home and in Italy, and the literary scene of the day, including those works which he illustrated and whose often strange subject-matter he exploited in free renderings. No doubt new material will come to light, most probably from the period of the *Wanderjahre* 1760-78, but this will now fit neatly into the pattern and sequence which has been established.

It is equally important that Dr Schiff has provided an assessment of Fuseli's personality which goes beyond psychological complexities and sets him firmly in context. The narrative provides a full and colourful picture of his life. Dr Schiff interprets the quality and originality of Fuseli's works, without claiming more than is justified. He brings to life Fuseli's repellent but fascinating character, with its obviously powerful impact on his surroundings; he interprets the "eccentricities" which began with youthful caricatures in the manner of Callot and ended with the frightful and frightening women—extravagantly coiffured and plumed and often engaged in sinister activities—from whom the artist could not rid himself, even when depicting a scene from Shakespeare or painting a simple portrait of his wife. The "demoniac" by which he hoped to invest his themes with profundity was something purely superficial, theatrical and often merely absurd. He never attained the real power of a Piranesi or a Goya, or the naive, primeval drama of a Blake.

Largely self taught, he used the work of earlier masters as free quarries: in his youth he copied the engraved illustrations of stained-glass designed by his countrymen Stimmer and Murer or the many engravings and woodcuts by Jost Amman which were the rounds almost as pattern-books. In Italy he copied the classical antiquities and was spellbound by the works of Michelangelo and Raphael, as well as by the "purity" of Albani.

It has however become fashionable among Fuseli scholars to doubt Antal's notion of a strong Mannerist affiliation.

The impact of Rosso, Bandinelli and Cambiaso he could have gained from prints, and one wonders if the frequent sleeping figures in his works have something to do with engravings such as that by Cort after Floris's "Lot and his daughters".

It would seem more than likely that in Rome itself he would have been fascinated by the frescoes of such an imaginative artist as Taddeo Zuccaro. The crouching or seated figure with its hair falling across the front of the face—a hallmark in Fuseli's work (for example "The Seven Candelabras")—surely derives from the sleeping Apostles in Taddeo's "Agony in the Garden". A closer study of Taddeo might yield further connexions with Fuseli—not merely the direct cribbing of certain figures, but the same nervous energy and such compositional devices as that of figures emerging from the foreground, a feature he himself commented on in one of his lectures.

Fuseli's imagination, as Dr Schiff does not disguise, was more fiery than his limited technical prowess allowed him to convey. There is the well-known comment of Canova's that Raphael was all fire, but Fuseli only flame. And he himself sensed his shortcoming when he exclaimed, "I see the vision at all t paint—and I wish to heaven I could paint up to what I can see". The grand became in his hands the grandiloquent; the spiritual and emotional, merely rhetorical. Dramatic situations were degraded to horror stories and spiced with deliberately provocative erotic overtones. Although he was dependent—almost slavishly so—on [illegible] and literary themes, his [illegible] tions are hardly ever [illegible] tive but turn out to be [illegible] which to hang his idiosyn[illegible] is because of this that it [illegible] been so difficult to ide[illegible] subject-matter of some of [illegible] and here Dr Schiff has [illegible] lent work.

The imagery is often [illegible] and the figures—whether [illegible] medieval or modern, cla[illegible] invariably in indeterminate [illegible] epoch—are insubstantial [illegible] tions, sometimes static, so[illegible] hovering in mid-air. In the [illegible] at least a flowing. If [illegible] immaculately achieved, [illegible] substance and coherence [illegible] composition; but in the [illegible] the colour is diffuse, m[illegible] uninteresting, because, a[illegible] put it, Fuseli lacked disc[illegible] technical ability. He found [illegible] "coy mistress" which he [illegible] to exchange for the strides [illegible] or serpentine elegance [illegible] admiration. The [illegible] wrecks of some of his [illegible] especially those he [illegible] the grandiose undertaking [illegible] Boydell Shakespeare Gal[illegible] the Milton Gallery, are [illegible] good advertisements for the [illegible] sor who pontificated to his [illegible] at the Royal Academy [illegible] virtues of the traditional [illegible] craft.

Yet Fuseli was always [illegible] experiment himself with [illegible] and methods. He was [illegible] first to try out the recent[illegible] vented method of lithograph[illegible] called "Polyautography") [illegible] of Dr Schiff's rare slips is [illegible] the "Seated Girl" a [illegible] etching, whereas it is [illegible] earliest lithographs (drawn [illegible] pen, not with crayon) [illegible] England: it can be exactly [illegible] 1803.

Fuseli was an [illegible] colourful figure, and [illegible] Schiff's meticulous research [illegible] was part of an epoch when [illegible] came once again a truly [illegible] concern, in which—largely [illegible] of the activities of Fuseli the [illegible] pean—England played a [illegible] Its stature as an artist [illegible] been small, particularly [illegible] sured by the greatest [illegible] predecessors or even his [illegible] poraries, but he [illegible] present an acceptable face [illegible] the traditional Classicists [illegible] wilder Romantics.

ART COLLECTIONS OF THE U.S.S.R.

systematically reproduced and annotated in high quality albums.

Send for list of over 100 titles, e.g.:—

THE GORKY ART MUSEUM PICTURE GALLERY
Foreword & descriptions in English & Russian. 29x22cm. Cloth. 116 full page colour plates. £4.50.

RUSSIAN PAINTERS OF THE EARLY 20th CENTURY: NEW TRENDS
Each section with intro. in English & Russian. 44x25. Cloth. 208pp. 79 full colour plates. £6.00.

FRENCH PAINTINGS OF 15-17 CENTURY IN THE HERMITAGE
Text & descriptions in French & Russian. 29x26. Cloth. 105pp. 71 full page col. plates. £6.50.

MASTERPIECES IN THE HERMITAGE
English & Russian. 60 col. plates. £4.30.

MASTERPIECES OF THE TRETYAKOV
24 full col. plates mounted in folders 40x30. English & Russian. £4.95.

Sole distributors:
Collet's Denington Estate
WELLINGBOROUGH

Bound for heaven

HOWARD HIBBARD:
Poussin: The Holy Family on the Steps
117pp including 56 illustrations. Allen Lane. £2.25.

Howard Hibbard has boldly chosen for his volume in the Art in Context series—each item of which deals with a single work of art—one of Poussin's paintings which has been most frequently studied and discussed, the "Holy Family on the Steps", now in the National Gallery, Washington. He freely and generously acknowledges his debt to his predecessors and indeed much of the first part is—of necessity—a summary of what has already been said, but it is here said again with freshness and elegance.

The first part of the book contains a clear and easily written account of Poussin's career, from both the human and artistic points of view, and a summary of his views on philosophy and religion, in which the influence of Jansenism is perhaps a little overstressed. Then follows a detailed analysis of the picture itself, its formal qualities and its complex iconography. In this Mr Hibbard follows lines already laid down but he adds certain details, such as the suggestion that Joseph's dividers and measuring rod may be symbolically connected with the Temple which forms the background of the picture and was accepted as embodying perfect proportions, since they were dictated by God to Solomon. In the same context he emphasizes the contrast between the light and dark sides of the painting, Joseph in shadow on the right standing for the Old Dispensation, the other figures on the left, flooded with light, symbolizing the New. An obvious objection to this interpretation is that St Elizabeth, who is strongly lit, ought to belong to the Old, but in reply it can be said that she was a prophetess and foresaw the coming of Christ.

Mr Hibbard's most important contribution to our understanding of the painting is to be found in the last chapter, in which he identifies the steps—which form such a prominent feature of the painting that it has taken its name from them—as the Scala Coelestis, that is to say the staircase leading from earth to heaven, seen by Jacob in his dream, which became the staircase of Salvation. He supports this convincing identification with references to the Christian Fathers, to examples in the visual arts by Michelangelo and Andrea del Sarto, and to the fact that the S Maria della Scala was a frequent dedication for Italian churches (there were three in Rome alone). He also adds to our understanding of the monumental grandeur of the group in the picture by pointing out that it represents the Virgin enthroned presenting Christ to the world, after the earlier presentation to the shepherds and the Magi, whose gifts lie on the lowest of the steps on which she sits.

Altogether the book is a beautiful presentation of much that is essential in Poussin's art, happily written—if a pedantic Englishman may be allowed such a comment—in English, not American.

SOTHEBY & CO.

A Complete Series on Microfilm
of the 10,000 Catalogues of the Sales held by

SAMUEL BAKER
and his Successors 1733-1945

Annotated with Prices & Buyers

Practicable only on microfilm, this Series, the Catalogues drawn from many sources, is unique. With Index and contents classified thus:

BOOKS: AUTOGRAPH LETTERS: MSS (*Western*): MSS (*Oriental*): ART OBJECTS: ART: PICTORIAL: COINS AND MEDALS.

Detailed brochure from:
UNIVERSITY MICROFILMS LIMITED
A XEROX COMPANY
TYLERS GREEN, HIGH WYCOMBE
BUCKINGHAMSHIRE, ENGLAND
TELEPHONE: 049-481 3844 TELEX 83536

PORTRAITS OF DOCTORS AND SCIENTISTS

in the WELLCOME INSTITUTE FOR THE HISTORY OF MEDICINE

Renate Burgess, Ph.D.

460 pp., 377 illustrations. £12.5

Medical Illustrations in Medieval Manuscripts

Loren MacKinney

263 pp., 114 illustrations £5.5

The Wellcome Institute for the History of Medicine
183 Euston Road, LONDON, NW1 2BP

The gilt-bronze of Boulton's Soho

[illegible]AS GOODISON:
[illegible] Work of Matthew Boulton
[illegible] including 174 plates. Phaidon.

[illegible]ppearance of the French word [illegible]molu" in the English language [illegible]13 in place of the much clearer [illegible]Saxon term "gilt-bronze" is a [illegible]e to the pre-eminence of the [illegible]ch in the craft of the *fondeur*. [illegible] Ever since the reign of [illegible]r. XIV Parisian craftsmen had [illegible]ished in the use of gilt-bronze [illegible]rmolu decorative mounts for fur[illegible]ture, as well as for lighting-fittings, [illegible]sses and a variety of other [illegible]ishing objects. By the middle of [illegible]eighteenth century the French [illegible] of extreme specialization [illegible]ished with long and early [illegible]enticeship had ensured that [illegible]men of unequalled technical [illegible]ablishment—men like the two [illegible]rly, F.-T. Germain, François [illegible] and others—were to be [illegible] in Paris. There is much evi[illegible]ce in *Ormolu* and elsewhere that French ormolu was being imported into London in considerable quantities. It was to combat this French monopoly that Matthew Boulton conceived the idea, about 1768-69, of adding the manufacture of gilt-bronze objects to the already wide range of objects produced in his Soho factory at Birmingham.

Boulton was one of the most remarkable figures of the early Industrial Revolution in England. In 1759 he inherited a small but successful "toy" factory where small metalwork objects like buttons and buckles were manufactured. Two rich marriages enabled him to devote his immense energies to expanding this business. By the mid-1760s he was one of the most successful manufacturers of silver and silver plate in the country with an export business extending all over the Continent. It was through his efforts that an Assay Office was established in Birmingham. Later, in conjunction with Watt, he was the first to apply steam-roller really successfully for industrial purposes, notably to presses for striking copper coins. Boulton had been keenly interested in science from his early years, a friend of Franklin since 1758, and one of the most active members of the Lunar Society, most of whose early meetings were held in his house.

In promoting the manufacture of ormolu he first concentrated on the mounting of decorative vases of marble, porcelain, enamelled copper or even japan, for the French had made a *garniture de cheminée* of three such vases (or occasionally two vases flanking a central clock) almost universally fashionable as a decoration for the chimney-piece. In 1768, when he was meditating his new project, he wrote to Wedgwood:

> You will be surprised to learn the extent of the trade which has lately been made out of vases at Paris. The artists have come over to London, picked up all the old whimsical ugly things they could meet with, carried them to Paris where they have mounted and ornamented them with metal and sold them to the virtuosi of every nation, and particularly to Milords d'Angloise [*sic*].

It was only some years later that he hit on the idea of mounting vases of Derbyshire or Blue John which are his most familiar productions today. By that time he had extended the ormolu business to the manufacture of clock-cases, candlesticks, door furniture, etc.

As with everything else he did he threw himself into the manufacture of gilt-bronze with the greatest energy. He was not above a little industrial espionage to obtain trade secrets. His Paris agent was instructed to obtain trade secrets "even if they cost a few guineas". These were presumably methods of giving tone to the finished product, for the actual process of gilding bronze was well known and had recently been described in great detail in the *Encyclopédie*.

What Boulton possessed that the French lacked was a highly organized marketing technique. He quickly enlisted the support of the King and Queen (as visitors to the current exhibition at The Queen's Gallery can see), and the English nobility and gentry all showed great interest when his London showrooms were opened. But he had a selling organization on the Continent too, with agents as far away as St Petersburg where Catherine the Great became an important patron. Her lover Orlof even visited the Soho factory. Indeed, Nicholas Goodison remarks that "it is probable that the greater part of the ormolu goods produced at Soho in the 1770s was exported". This is curious as it is extremely rare to find examples of Boulton's work abroad today.

But in spite of such efficient distribution methods the ormolu business did not really flourish. By 1782 the manufacture had dwindled greatly though it was not until 1799 that Boulton admitted that it was abandoned at Soho. Mr Goodison, whose business is the Stock Exchange, suggests that the main reason was inadequate capitalization. But the French *fondeurs-doreurs* were hardly capitalized at all. They were craftsmen of the poorest class, usually without a backer (Gouthière's patronage by the wealthy Duc d'Aumont was quite unusual). The reasons for the failure must be sought elsewhere. The quality of Boulton's work, particularly the chasing and finishing was inferior to the finest work produced in Paris, and this led his patrons to prefer the finer, and no more expensive, Parisian work, once the novelty of Boulton's work had worn off. But another factor was probably Boulton's own driving energy. In spite of all his other commitments, Watt's steam-engine was becoming his leading enthusiasm long before 1782 and in subsequent years it occupied more and more of his time.

This book is a remarkable piece of research: Mr Goodison has examined the immense volume of Boulton's papers in the Birmingham Assay Office with great thoroughness. There can be left for later historians to add to what he has written on Boulton's ormolu manufacturing. The illustrations are excellent. Altogether it makes an important contribution not only to the study of the decorative arts in this country but also to the history of the early Industrial Revolution.

eremonial centripetality

[illegible]L WHEATLEY:
[illegible] First of the Four Quarters
[illegible]Preliminary Enquiry into the [illegible]ion and Character of the Ancient [illegible]ese City.
[illegible], Edinburgh University Press.

[illegible]es of general histories of the [illegible]ter early civilizations will in [illegible] years have become aware that [illegible] writers give a new and rather [illegible]rious status to the capital city, [illegible]ers other than those of economy [illegible] politics. Paul Wheatley is the [illegible]specialist to bring China into [illegible]ream of these new studies. He [illegible]d wish to say, to present the [illegible]model of the earliest Chinese [illegible]; but even the mentors, un[illegible]ar to most students of China, [illegible]he frequently cites, such as [illegible]n Fried and Robert Adams, [illegible]not to have propounded any[illegible]to tangible as an historical [illegible]

[illegible]fessor Wheatley very frankly [illegible]s in the conceptual world from [illegible] positivist historians [illegible]ure [illegible]ned away by the smoky sword of [illegible]ology. There is nothing to assess [illegible]cisely precisely because noth[illegible]on in the nature of these [illegible]to be precisely right or wrong:

[illegible]t is, of course, true that in [illegible]e region of nuclear urbanism [illegible]e the evidence, whether [illegible]chaeological, literary, or mytho[illegible]ical, afford an adequate base [illegible]n which to erect a definitive [illegible]count of urban origins;

[illegible]gain:

[illegible]e the analysis emphasis will be [illegible]ced on sociological rather than [illegible]ural contexts, on the changing [illegible]tribution and exercise of power [illegible]ther than on inventories of [illegible]chnological and stylistic fea[illegible]res;

[illegible]fact a survey of the archaeological evidence currently available [illegible]s revealed very little correla[illegible]n between technological inno[illegible]tion and the emergence of cere[illegible]monial cities.

[illegible]familiar humanist and histor[illegible]archaeology launched, philo[illegible]cally, by Gordon Childe, is [illegible]equate, because, among other [illegible]gs,

[illegible]has little to say . . . about [illegible]e effects on gross and *per [illegible]*ople productivity of the ration[illegible]ession, what Adams called the [illegible]ganizational inputs, which must [illegible]ave accompanied the rise of the [illegible]remonial centers.

[illegible]se passages illustrate three [illegible] aspects of Professor Wheat[illegible]y's approach. History written from [illegible]chaeological evidence is for him [illegible]mainly inventories; he reacts [illegible]rply against the idea that techno[illegible]ical invention and growth is [illegible]portant in social development; [illegible]e posits the ceremonial city [illegible]as reality, to be accepted *a priori*, [illegible]ust have had such and such characteristics. As against Mr Childe's Marxist philosophy of evolution, this sounds like the assertion of the American static model.

The first half of the book discusses China and the second compares the Chinese "ceremonial centre" with those of other civilizations. Professor Wheatley's erudition ensures a thorough and useful examination of the conclusions reached by scholars whose work has been confined within more conventional bounds. The summary of neolithic data repeats the diffusionist and unitary thesis of Chang Kwang-chih's which follows the views of Chinese theorists, and has been properly criticized in the West). In describing Shang society Professor Wheatley admirably reviews the system of noble rank and the filiation of the royal house.

Unfortunately where the thesis on the ceremonial centre should be gathering most strength, in the section on the Chou city, the argument grows thinner. Here established facts on the distribution of towns and social division seem to contribute little that is conclusive to the notion of urban growth stimulated by ceremonial relations. Nevertheless, from Shang to Han, we have always known that the bonds of Chinese society were continually objectivized by rite and regulation, through which a structure so solid was created that it could prevent the encroachment of mercantile and industrial wealth on the exercise of political power to a degree unparalleled in any other civilization.

But the function of "centres" is not clear; and, far from exemplifying the principle of "ceremonial centripetality", the territorial growth of the empire will seem to many readers to exemplify just the opposite. It is questionable that aspects of the Chinese oikoumene which fell against rather than for ceremonial centripetality are not examined fully or satisfactorily in their own terms. These are the "feudal" order (the author gives rather unnecessary warning about misuse of the term), currency and trade, and irrigation.

Such criticism should not blind us to the positive merits of the thesis. The growth of early Chinese cities has not been studied to any extent, nor the ceremonial factor been satisfactorily distinguished from the economic. Professor Wheatley reminds us of the importance of the distinction, and it is one to be taken by historians he may be seen as founder of a distinct new inquiry. Were the study confined to one or a few ceremonially influenced city growths, instead of being enlarged to city growth in general, the historical yield might be greater. It is only after all on Professor Wheatley's lines that the location and growth of such cities as Peking, or, among Buddhist foundations, of Nalanda Parkum and Ujong in Thailand, can be satisfactorily explained. But it is much to claim that technological advance and local political and economic environments were not decisive in the foundation and enlargement of the majority of cities in a vast empire.

Scattered through the argument are many assumptions which the historian will pounce on as unfounded and gratuitous. The statement that the Shang period saw "no significant advance in field technology" is among these, and so is the espousal of Chang Kwang-chih's view of neolithic social dualism. Comment on the lithic industry of Shang ignores the role of bronze, etc. Occasionally a commonplace of archaeology or a self-evident truth is restated verbosely, which suggests the insensitive word-spinning of the conceptualists.

Clothing time

GEOFFREY SQUIRE:
Dress Art and Society
176pp with illustrations. Studio Vista. £6 50.

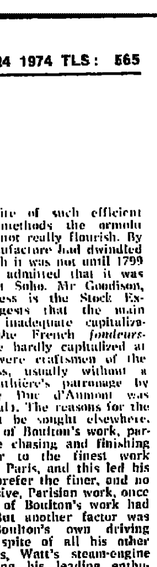
Dress Art and Society is an elegant book. The text is confined to half the width of the page and the wide margins are used—or not used—for footnotes, quotations, captions to the plates and small illustrations. The illustrations, although including a number already familiar from other works on dress, are well chosen and well captioned; most are photographic reproductions; a few are line drawings of details.

Geoffrey Squire offers lively and well-expressed ideas about dress, "resulting from many years' enthusiastic response to clothes". The theme is that we should look at dress through the eyes of the artists of its period because here we can get as near as is possible to seeing it through the eyes of its first beholders. This is argued generally in the first two chapters and then after a brief and clear summary of the technical development of European dress up to the fourteenth century, the dress of 1560-1815 is examined under the art-historical headings, Mannerism, Baroque, Rococo and Neo-Classicism, and within an art-historical context. But the clothes of the Rococo period also catch another movement—towards democratic equality.

The period 1815-70 is, however, covered less fully and the last hundred years is little more than an epilogue. It would have been more satisfying if the period from 1815 onwards could have been discussed in a second volume.

The Stained Glass of William Morris and his Circle

A. CHARLES SEWTER



The nineteenth century saw a great flowering of creative originality in the revival of stained glass in which William Morris and his firm played the major part. The unique and fruitful fusion of Morris' foliage patterns, his technical inventiveness and his bold colour sense with the tense, linear, sensual figure designs of Burne-Jones, was such that examples of their richly decorative work can be seen in countless churches throughout Britain.

Charles Sewter analyses the contribution of Morris and the other artists in his circle and discusses the artistic, technical and economic aspects of the firm's output. Most important of all, he illustrates their work with 605 illustrations in black and white and 22 in full colour.

The second volume to be published next year will include a complete catalogue of all recorded Morris glass.

12¼" × 9¾" 384 pages £19.50
Published for The Paul Mellon Centre for Studies in British Art (London) Ltd

Yale University Press
20 Bloomsbury Square
London WC1

PATRICK STEPHENS ART BOOKS

Among the lists of the New York Graphic Society, Metropolitan Museum of Art, Museum of Fine Arts, Boston, and Asia House Gallery, there are many titles of interest to the Art Historian.

Unearthing China's Past	*Jan Fontein & Wu Tung*	£9.95 net
Shah 'Abbas and the Arts of Isfahan	*Anthony Welch*	£9.95 net
The Wrightsman Collection: Vol. 5—Catalogue of paintings, drawings and sculpture by the Old Masters		£19.95 net
Italian Paintings: Florentine School	*Zeri & Gardner*	£7.50 net

These are now easily available in the United Kingdom, Europe and the Commonwealth from leading book suppliers. Send for complete catalogue, and in case of difficulty please contact the distributors.

Patrick Stephens Limited,
Bar Hill, Cambridge CB3 8EL

A selection of titles on the History of Art published by HMSO

Samuel Cooper and his Contemporaries 1609-1672
£4 (£4.22)

The Kashmir Shawl
Monograph No 29 £2.30 (£2.43)

South German Sculpture
Monograph No 26 £1.25 (£1.33)

Art Nouveau & Alphonse Mucha
Large Picture Book No 18 50p (57½p)

19th Century Papier Maché
Small Colour Book No 4 25p (28p)

Prices in brackets include postage

HMSO Bookshops and agents supply Government publications in London, (post orders to PO Box 569, SE1 9NH), and the regions. Consult the Bookseller section of Yellow Pages for a nearby stockist. *A personal visit ensures the quickest service, but orders or requests for a free list of titles on art can be sent to HMSO, PARA 4/51, Atlantic House, Holborn Viaduct, London EC1P 1BN.*

HMSO BOOKS

From Methuen

Michelangelo
Herbert Von Einem
Translated by Ronald Taylor

". . . the single one-volume work on Michelangelo in English that can safely be put into the hands of aspirant students of art history . . . an uncommonly useful and extremely distinguished book." *Times Literary Supplement* £8.00 [$27.00]

Distributed in the U.S.A. by Barnes & Noble Books, a division of Harper & Row Publishers Inc.

TROMPE L'OEIL
The Eye Deceived
by Martin Battersby
176pp 196 ills 16 pp col £10.00
ACADEMY EDITIONS
7 Holland Street, London W.8.

Art Booksellers' Announcements

SANDERS CATALOGUE 79
BOOKS
FROM FIVE CENTURIES
READY SHORTLY
Sanders of Oxford Ltd.
104 High Street, Oxford

BRITISH ARCHITECTURE
secondhand booklist in preparation.
THE HISTORY BOOKSHOP,
2 The Broadway, Friern Barnet,
London N11 2DU. 01-368 8568

More than a muralist

WULF HERZOGENRATH:
Oskar Schlemmer
Die Wandgestaltung der neuen Architektur.
309pp. Munich: Prestel. DM 175.

The desperate courtship paid by art to architecture—in hopes of survival rather than for the sake of any more directly fruitful relationship—is a fascinating sub-theme of the history of modern art. Schlemmer is certainly an aspect of it, though not perhaps as significant a part as this thoroughly researched study implies. He was of course also a good-to-excellent easel painter and sculptor as well as a remarkable choreographer; two companion volumes to this one, about these activities, are yet to appear (all three are sponsored by the Fritz Thyssen Stiftung).

The effect of all this work must surely be some shift in Schlemmer's standing among the famous artists associated with the Bauhaus. It will be interesting to see whether the increase in information and interest will enable his art to break down the resistance it has so far met in Britain: his passion for stylized images of naked youths is unfortunate in retrospective view of the connotations soon to be borne by imagery of this kind, yet there was nothing of the Fascist in Schlemmer and in 1937 the Nazis did him the honour of including a panel done for his Folkwang Museum series on the general theme "The Youth Movement of our Time" in their "Degenerate Art" exhibition in Munich.

The second half of Wulf Herzogenrath's book contains a *catalogue raisonné* of Schlemmer's work as . . . what? Muralist? Decorator? The word used here for the work is *Wandgestaltung*. Schlemmer's own preferred term. That is made to cover ambitions and also straightforward figurative compositions in paint or low relief, applied within the given limits of a building, and metalwork constructions set close to a wall-surface and thus belonging ambiguously both to it and to real space, also patches of landscape painting done to enliven a canteen-wall and not significantly different from a Ratskeller's decorations. The best of these schemes involved manipulations of space and iconographical ambitions that warrant a superior classification. One thinks especially of the work Schlemmer did with selected students in the entrance and staircase of the workshop building of the Weimar Bauhaus for the famous exhibition of 1923 (destroyed 1930), and his fresco and relief work done in the house of Dr Rabe near Leipzig in 1930-31 (still extant in 1970).

"The sparrows sitting on the flat roofs of modern architecture are already whistling that art has now finally had it", Schlemmer wrote in his diary in 1928. Herzogenrath does not quote this characteristically objective comment. One wishes, encouraged by his title for the book, that he had extended his useful compilation of information about the artist's work in this field—and about the activities of contemporaries who may or may not have affected his own work—in order to give some account of how the courtship went. Already in 1922 Schlemmer and art had undergone a painfully significant defeat at the hands of one who had been prophesying the imminent reintegration of art and design. Walter Gropius did not care for the purely non-figurative, painted decoration Schlemmer had invented and executed in the Jena Theatre, newly rebuilt to Gropius's design. Schlemmer's "Ausmalung" was quickly painted out, at the Bauhaus's expense. In 1925-26, when Gropius's splendid new Bauhaus buildings in Dessau called for a colour scheme, inside and out, Gropius turned not to Schlemmer but to Hinnerk Scheper and also put Scheper in charge of the mural painting workshop—in succession to, of all unsuitable people, Kandinsky.

The swing from Kandinsky inspired ornamentation to more or less straight house painting *à la* Scheper indicates something of the confusion that reigned in this delicate area of modern art theory and practice. It is fair to say that the first half of this book, while bringing together much material from distant sources and ranging stimulatingly over such contributing figures as Van Doesburg, Robbe-Grillet, leaves the last some confusion Herz emphasis on Schlemmer's temporaries (Malevich, Husare, etc, as well as those mentioned) seems excessive one familiar with the inconsistent views as expressed diary and letters.

Schlemmer was a man who ded his contemporaries with cynicism. The stars he belonged more to Goethe and ancient course, and also Hans von and Seurat. And the particular acter of his figurative against the neo-classicism to become totalitarianism ite platitude, owes much ence from sources that considered and largely ir this book: Runge, Friedrich Tensor and the early De Ch seems a pity to miss any misunderstanding his art

High-level speculations

REYNER BANHAM (Editor):
The Aspen Papers
Twenty Years of Design Theory from the International Design Conference in Aspen
224pp. Pall Mall. £5.75.

All designers have heard of Aspen and most have hoped to get there, but small towns high in the Colorado Rockies are not easy to reach and many aspirants have been deterred. A surprising number have made the pilgrimage over the past twenty years, and few have come away disappointed. Nowhere else has there been richer opportunity for uninhibited discussion than in the great tents that have housed the annual International Design Conference in Aspen. And no one could be better fitted than Reyner Banham to choose, edit and comment on this collection of Aspen papers and talks and discussions, for Professor Banham could fairly be said to embody the spirit of Aspen: amusing, critical, iconoclastic, but always socially aware and deeply concerned with the fate of the world.

The arrival of Professor Banham and his generation raised this businesslike conference to those stirring uplands of philosophical, political and biological speculation which have always held great attraction for creative folk, particularly those postwar designers who have felt increasing personal responsibility for the human habitat—and indeed humanity. The expanding conscience of the designer is well illustrated not only by Professor Banham's selection of Aspen papers (each helpfully and pointedly introduced by his own acute comments) but also by the annual conference themes, beginning in 1951 with "Design as a Function of Management" (repeated in 1952 and 1953), through still practical programmes like "Planning: The Basis of Design" in 1971 or "Crossroads: What are the Directions in Arts?" in 1955 and on to the larger canvases such as "Human Values" (1961), "Disorder" (1967) or "Environment by Design" (1970).

For those fortunate enough to have attended these gatherings the *Papers* will arouse exhilarating memories of discourse and debate conducted in an atmosphere calculated intellectually as it was physically. For those less fortunate, Reyner Banham's book extracts the essence of Aspen in a remarkably palatable form. The only mystification I have is his rather obscure reasons to the outsider, that is—for not to fundamental changes of format, which for all his comments welcome seem to have led to disenchantment. But that is a quibble.

The format is conventional enough, with Banham's own comments (and his own acute comments) but also by the annual conference themes, beginning in 1951 with "Design as a Function of Management" (repeated in 1952 and 1953), through still practical programmes like "Planning: The Basis of Design" in 1971 or "Crossroads: What are the Directions in Arts?" in 1955 and on to the larger canvases such as "Human Values" (1961), "Disorder" (1967) or "Environment by Design" (1970).

For those fortunate enough to have attended these gatherings the *Papers* will arouse exhilarating memories of discourse and debate conducted in an atmosphere calculated intellectually as it was physically. For those less fortunate, Reyner Banham's book extracts the essence of Aspen in a remarkably palatable form. The only mystification I have is his rather obscure reasons to the outsider, that is—for not to fundamental changes of format, which for all his comments welcome seem to have led to disenchantment. But that is a quibble.

The format is conventional enough, with Banham's own comments (and his own acute comments) but also by the annual conference themes, beginning in 1951 with "Design as a Function of Management" (repeated in 1952 and 1953), through still practical programmes like "Planning: The Basis of Design" in 1971 or "Crossroads: design for life in our times.

In the moment of maturity

PIERRE REVERDY:
Note éternelle du présent
Écrits sur l'art (1923-1960).
282pp. Paris: Flammarion. 32fr.

L. BRION-GUERRY (Editor):
L'Année 1913
Tome 3: Manifestes et témoignages.
610pp. Paris: Klincksieck. 84fr.

French poets and men of letters have been unusually prone to commenting on the work of their contemporaries in the plastic arts. The names of Diderot, Baudelaire and Apollinaire demonstrate how close they have come to sweeping the board in French art criticism. If these three names spring to mind as the interpreters par excellence of the art of their own centuries, the list for the past half-century is also impressive: Pierre Reverdy, Breton, Ponge and Michel Leiris have all made notable contributions to the understanding of modernist art, while younger authors as unalike as Michel Butor and Philippe Sollers have both concerned themselves with the painters of their own generation.

It would be artificial to suggest that common features could be found in the critical writings of such a variety of figures, but their studies have usually converged on a small number of artists, whose subsequent reputations they have decisively affected. Even if both Diderot and Baudelaire accepted the discipline of assessing a *Salon* as a whole, it is in relation to Greuze and Delacroix, arguably, that their critical positions are most memorably defined. Reverdy is no exception to this rule. If Apollinaire achieved the notable feat of interpreting Cubism in its freshest, rawest form, Reverdy (and to a lesser extent Ponge) periodically returned to meditate on the consequences of Fauvism and Cubism, and on the course of exploration which Matisse, Picasso, Braque and their colleagues had embarked upon.

In *Note éternelle du présent* in particular, which takes 1923 as its starting-point, it is not so much the thrill of the modernist epoch that comes through as the infinite patience of a few prolonged attempts to draw from the discoveries of a few years the pictorial strategy of a lifetime; it is not Picasso perhaps who gives rise to the most enthralling criticism—Picasso who "has never had any doubts and has never been wrong"—but Matisse, seen from the perspective of 1958, Braque engaged upon his "methodical adventure", and Léger, to whose enterprise Reverdy dedicates a short essay significantly entitled "Pour tenir tête à son époque": "Fernand Léger—un de ces hommes qui ont su tenir tête à leur époque et tout ce qui s'ensuit, au rythme des houles du temps—des violences du vent et des grandes marées qui passent pardessus les digues aux équinoxes."

It is in this respect above all, in his acute sense for the pacing and stressing of an artist's life work, that Reverdy's lapidary criticism is illuminating. It is not an approach which applies itself in any conventional sense to the description of particular works of art. Indeed when description occurs it is raised to a kind of ideal generality by the omission of any contextual cues. Reverdy carries conviction from the skill with which he traces, in a kind of hesitant precision, the characteristic movement of the artist's career. An example is his subtle judgment on Matisse in "Matisse dans la lumière et le bonheur":

> Il ne me semble pas très probable que Matisse se soit jamais beaucoup attardé à la recherche de l'abandon. Il avait beaucoup trop de lucidité et d'intelligence pour ça, mais il l'a peut-être trouvé. Il est peintre et, par son œuvre, il vous met devant "La Peinture". Pas d'autre question.

Matisse, as Reverdy puts it at another point in the same essay, "avait vieilli admirablement". It is Reverdy's special talent to evoke and interpret that lengthy process of maturation within the dimensions of a short essay.

If this collection of writings by Reverdy covers the long aftermath of the Modern Movement, *L'Année 1913* plunges us into the thick of the action. The third volume of this admirable enterprise, whose predecessors were reviewed in the *TLS* on May 19, 1972, consists entirely of documentary materials. The majority date from 1913, but in certain cases a latitude of a year or two has been allowed. As L. Brion-Guerry explains in her preface, they illustrate a point of "plenitude" in the history of aesthetic forms which is also one of imminent decomposition:

> Ainsi nous a-t-il semblé que ces années de l'immédiate avant-guerre étaient aux yeux de l'analyste des formes doublement privilégiées: d'une part, mieux encore que l'époque qui les précéda . . . elles permettent l'étude des *formes toutes*, celles d'une tradition qui se détériore, car elle a perdu ses raisons d'être, mais qui dans sa décomposition avoue les aspects les plus mécannus d'un certain ordre de constitutions, les signes les plus évidentes de son interne logique. D'autre part elles autorisent et stimulent l'analyse des *formes hardies*—celles que Focillon a si finement distinguait des *formes lentes*—celles qui, faillissent, soit en tant qu'opposant, soit en les transgressant.

It is perhaps the tension arising from this juxtaposition of two orders which gives this collection its unusual vigour and interest. The sequence of documents that it proposes Henry James and Gertrude Stein, that begins with Verlaine and ends with Pantômas, and seeks to pose serious problems of interpretation. But these are largely posed by the lucid commentaries which precede each extract. And, of course, the reader should also have recourse to the historical and critical summaries of the two earlier volumes. If, as seems highly likely, the publication of the Modern Movement series is to encourage and to concentrate the enormous wealth of contemporary and documentary material available from the period, a collection such as *L'Année 1913* will prove exemplary.

Geoffroy Godden's British Pottery and Porcelain 1780-1850 (451pp including 567 illustrations. Barrie and Jenkins. £10) is a fine visual dictionary of the main British porcelain factories. A foreword gives guidance in such matters as pattern-numbers and the difference between press-moulding and hand-casting. The factories are then dealt with in alphabetical order, each with generous illustrations of typical products and short introductions that outline their various histories and refer the reader on to more detailed books and articles.

The derivation of arithmetic

BOSTOCK:
...ed Arithmetic
...d Numbers.
...Clarendon Press: Oxford Uni...
...Press. £6.

...WANG:
...Mathematics to Philosophy
...Routledge and Kegan Paul.

...matics has such an important ...in contemporary knowledge ...it is surprising it has not ...ived more attention from ...sophers. It is unusual for two ...ers in the philosophy of mathe... to appear at the same time. ...o are rather different: David ...ostock has a single thesis, ...Hao Wang has more diverse ...

...ern philosophy of mathemant... with Gottlob Frege, Frege ...ed philosophical argument ...thematic is deducible from ...Logic, and created a logic ...which he actually carried out ...ivation. Russell showed that ...Frege's axioms led to contra... ...but he shared the view that ...ivation was possible, and ...produced a deduction ...a revised logic, his theory of ...But Russell's system has the ...that it requires axioms which ...not logically true. The failures ...two great minds to carry ...programme led to a wide... ...opinion that it could not be ...that arithmetic is not after all ...of logic. Mr Bostock chal... that orthodoxy. He presents ...strengthened variant on Rus... ...system in order to conduct the ...

...roughly, Russell's hierarchy ...is one of things, things we ...about things, things we can ...other things we can say about ...and so on; and there is no ...mixing types. No formula, ...example, can assert anything ...the membership of all types, ...one to be taken one by one. ...Bostock's revision, the ban is ...sufficiently to avoid having ...Russell's non-logical axioms, ...so much, he hopes (the ...to consistency proof), as to ...contradictions such as the one

Russell discovered in Frege, and which the ban on mixing types was there expressly to prevent.

To determine whether this system is one of pure logic, it is necessary to consider its intended interpretation. This is unorthodox. The proposition "Every man is mortal", for instance, is read as saying that every proposition of the form (with respect to Socrates) "if Socrates is a man, Socrates is mortal" is true. From the standard point of view, this amounts to construing a universal statement as a semantical metastatement asserting the universal validity of a corresponding particular formula. It results that numerical statements also turn out to be semantical meta-statements. One's immediate reaction is that this is wrong: to say that there are five apples in my fruit-bowl seems to be a statement about apples in my fruit-bowl, not a meta-statement at all.

But in fact the numerical statement is supposed to assert the truth, not of formulas, but of propositions of a certain logical form. The difficulty then is that a proposition can be recognized to be of a certain logical form only with respect to a given system of analysis which yields both formulas and an interpretation of them, whereas Mr Bostock requires that propositions should yield their form directly, without a distinct semantical account of the formulas giving the forms. Not everyone will agree that this conception is coherent.

If, as most readers will be inclined to, we stick to standard interpretations of logical formulas, as given by the semantics we owe to Tarski—semantics that the book does not even discuss, let alone argue against—we shall find ourselves interpreting the system in terms of the theory of classes in such a way as to destroy its claim to be logic, since the theory of classes is admittedly not a part of pure logic. Alternatively, it is tempting to read the construction as providing a model of arithmetic in a metalogic of the classical theory of types. But it remains doubtful whether arithmetic has been derived from pure logic itself.

Professor Wang's new book ranges widely. He has no definite philosophy of mathematics to propound. Rather, he sets out, informally, a variety of mathematical facts which he takes to be central material from which philosophical reflection might fruitfully start, and offers some preliminary and unsystematic reflections of his own. He aims to do this in such a way as to support the somewhat disparaging attitude he holds towards contemporary philosophy, and to back up a recommendation on how the subject ought to proceed.

He coins the barbarous phrase "Substantial factualism" for what he advocates, and even offers "Anthropocentric magnificentism" as an alternative! (One suspects a joke here, as the book is written in reasonable English.) These terms are intended to cover a number of ideas: we know more about what we know than about how we know what we know; if that is so, then philosophical progress is more likely to result from reflection on what we know and its internal relations than from reflection on how we know it. The starting-points should be the central, stable facts of the main branches of knowledge. One thing that should issue from this approach is an enlightening map of knowledge, an epistemography rather than an epistemology.

It turns out, however, that it is not so much a contrast between epistemography and epistemology that is intended, as a recommended order of inquiry. Thus Kant is praised, and this does not mean that he was not an epistemologist, but rather that a grasp of, and respect for, the central facts of science, especially Newtonian physics, guided his reflections. What is not profitable, on the other hand, is to devise an epistemology and then try to accommodate the gross facts of science. Logical positivism is, for Professor Wang, an example of what not to do, and it certainly seems that, for all the positivists' respect for science, what the early theorists said about it often had more to do with the demands of their epistemology than with what science is actually like.

An analogue of positivism in the philosophy of mathematics is Hilbert's formalism. In one of his most interesting passages, Professor Wang quotes extracts from letters by Gödel which argue that this philosophy delayed the discovery of certain important theorems, including some of Gödel's own (Gödel is not a formalist). For Hilbert, there was a crucial epistemological difference between proofs that make use of the concept of infinity and those that do not, so that non-finitary proofs stood in special need of justification. This had to be provided by reasoning, not within the systems containing infinitary notions, but about the systems taken as wholes. This metamathematical reasoning had itself to be finitary, for otherwise the justification would run in a circle. Gödel claims that this restriction of metamathematics, or rather the attitude that determined it, made it difficult to think the thoughts necessary for the discovery of certain theorems. Skolem, for example, came close to proving the completeness of first-order logic years before Gödel gave the proof. But for Skolem to have taken the relatively simple further step to finish the job, he would have had to step outside the Hilbertian framework. And, Gödel's most famous proof, of the incompleteness of formal systems of arithmetic, requires a distinction between truth and provability that could scarcely occur to a formalist. Gödel's discoveries both undermined formalism and helped towards vindicating his own philosophy, which enabled him to make them.

This example illustrates one of Professor Wang's themes, that there is interplay between philosophy and practice, and that it can be either fruitful or constricting. It also illustrates another. Formalism necessarily involves concern with the language, especially the syntax, of theories, and Professor Wang thinks that the preoccupation with language, both in mathematical logic and in philosophy generally, has come to be overdone. The evidence is that this preoccupation has ceased to be fruitful, except where the problems are themselves overtly about language. He also deals harshly with what he sees as the misuse of logic by philosophers. In particular, he is convincingly sceptical of attempts to use results of mathematical logic to show that minds are not machines. He even goes so far as to take back an earlier recommendation that philosophers should study mathematical logic, the reason again being that what used to seem promising has ceased to do so, as research has turned out.

It irks Professor Wang that philosophy is not cumulative. Many would argue that this betrays a misunderstanding, but on the other hand it is difficult to explain enthusiasm for a new idea if the best that can be hoped for from it is that one should be inconclusive in a novel way. But the book is much clearer on what should not be done than in explaining how it is possible to do what should be done. Nor is this surprising. If a general philosophy is thoroughly to understand the central, stable facts in the whole corpus of human knowledge as a prerequisite, then it runs slap against the necessity of specialization. Of this Professor Wang is painfully aware. Witness one of his many astringent comments:

> There are some philosophers who are capable of discoursing after dinner on various results in modern science . . . but manage to preserve a basic opacity while creating an illusion of understanding and not committing factual mistakes. . . . one is inclined to ask for a deeper understanding and a better taste. . . .

The point of the book, however, is more to ask awkward questions and to show how little many philosophers' concepts are worth than to provide answers. Only some necessary conditions of answers are suggested. It is usefully provocative to find a distaste for contemporary philosophy that comes not from an outsider, not from an irrationalist, not from those who take opacity for depth so long as it sounds grand, not from a philistine, but from a demanding, intellectually aristocratic disdain that forcefully challenges comfortable assumptions about what is worth doing.

Plato for the Greekless

...:
...Gorgias
...Revised with notes by John ...
...Oxford: Clarendon Press: Oxford ...University Press. £5 (paperback, ...

McDowell's *Theaetetus* inaugurates the new Clarendon Plato companion in the distinguished and successful Aristotle series from the same press. The plan is the same: a translation which keeps much closer to the Greek than usual and a commentary full of notes in pithy, analytic style on problems and arguments in text, this combination being designed to serve the needs of the ...less reader who wishes to ...a close (i.e. serious) philosophical study of the work. The question ...ised by this first volume of the ...ries is whether the format can succeed as well with Plato as it does with Aristotle.

First, the translation. This is a remarkable achievement. Any preconceived notion that only Aristotle's plainer style will go over into English without reshaping is dispelled within a few pages. Not only do matters of interpretation which may turn on exact wording become accessible to the Greekless student, but, precisely by keeping so close to the Greek, McDowell's version conveys a real sense of Plato's highly polished, idiomatic conversational writing. It supersedes existing translations such as Cornford's both for accuracy and for literary effectiveness.

One is not so happy with the commentary, full though it is of acute and original ideas. Aristotle can be broken up and dissected in separate notes because he worked in a point-by-point manner himself. But to do justice to a dialogue on the scale of the *Theaetetus* requires rather more expansive treatment than the Clarendon format allows. McDowell tells us about individual passages but not about what they add up to, and consequently fails to take full measure of the dialogue's philosophical interest and achievement.

More serious than the format of the commentary is the bias of its interests. The *Theaetetus* is a discussion on the theme "What is knowledge?", but McDowell leaves the impression that he himself is interested in logic more than the theory of knowledge, and it is on logical matters that his notes tend to concentrate. More than half the dialogue is taken up with an elaborately structured and, from the point of view of the theory of knowledge, most rewarding investigation of a definition of knowledge as perception. McDowell gives this portion roughly two pages of commentary to each Stephanus page of text, whereas for the remainder of the dialogue, where logical issues come to the fore, the proportion is three pages of McDowell to one of Plato.

And if no clear account of the structure of the argument in the earlier portion emerges from McDowell's notes, one reason seems to be that he does not ask the basic question: why should anyone be tempted to believe the thesis that knowledge is perception, and what would be required for it to be true? That is the sort of reflection into which a student should be drawn by a commentary on this dialogue. Then he would be able to benefit properly from the valuable critical work made available in McDowell's notes. For the quality and penetration of McDowell's discussions of problems in this difficult dialogue are far ahead of anything in the previous literature.

Bookseller's Announcement

A. E. HEATH
Antiquarian Booksellers
Station Road, Downend, Bristol.
Specialists in historical manuscripts, ...
...of the Tudor, Stuart ...
...periods. Catalogues ...
...including special periods, ...
...English Civil War and ...
LIBRARIES PUR... ...
...always on hand.

Structural similarities

MIRIAM GLUCKSMANN:
Structuralist analysis in contemporary social thought
A comparison of the theories of Claude Lévi-Strauss and Louis Althusser
197pp. Routledge and Kegan Paul. £4.50.

"An examination of both the similarities and differences between Althusser and Lévi-Strauss", writes Miriam Glucksmann in conclusion, "showed that both are structuralists, but that Althusser is a Marxist whereas Lévi-Strauss is not." This unexceptionable conclusion is reached by treating the work of each theorist as a system and criticizing it not for empirical inadequacies but for internal inconsistencies among the levels of "epistemology, philosophy, theory, methodology, and field of study". Neither the preliminary chapter, which studies the use of the term "structure" in anthropology and sociology and distinguishes between structural and structuralist studies, nor the critique of Lévi-Strauss, is marked by fresh insights, but the distinctions among the five levels of a theoretical enterprise may prove useful.

Dr. Glucksmann believes that because of its inconsistencies Althusser's thought "reduces to nothing if pushed to its logical limit. But there is nothing to prevent these problems from being overcome by further substantiation of the basic concepts." If the concepts were as flimsy as Dr Glucksmann claims, they would indeed require major substantiation, and if she had addressed herself to that task, she might have produced both a more sympathetic reading of Althusser and a more interesting book.

HOME TO AN EMPTY HOUSE
Alun Richards

". . . a crackling and sizzling read, with all the verbal liveliness, the thrusting polemical athleticism of the highly articulate South Wales mind at its best . . . highly ingenious, often hilarious, sometimes profound . . . a novel full of good things."
The Sunday Times

"The novel world shows signs of being invaded by media men who turn to fiction as an outlet for things they can't otherwise get off their chests. They bring to the job their special techniques, and if the trend is going to produce novels as good as *Home to an Empty House*, it is to be welcomed."
The Guardian

". . . the wry insights nudge like a voice over a sound track . . . a funny and bitter book . . . accurate and penetrating . . . a lot in it close to home."
TLS

price £2.50
Gomer Press
Llandysul, Dyfed
Wales

APPOINTMENTS

LIBRARIANS

COUNTY OF AVON
FORMERLY AVON COUNTY
JUNIOR PROFESSIONAL POSTS
(LIBRARIES DEPARTMENT)

Vacancies exist in a number of departments for qualified or part-qualified children's and technical assistants.

Applicants should be between the ages of 18 and 25 who will shortly complete courses at schools of librarianship.

Application forms from Director of Personnel and Management Services, Avon House, The Haymarket, Bristol 1. Telephone 20301, extension 89. Closing date for receipt of applications 7th June, 1974.

Salary £1,569 to £2,235 per annum.

The appointments will be subject to the passing of a medical examination.

Canvassing disqualifies. Candidates with CVO's may submit applications.

Application forms and further details from the Borough Librarian, Rosemeade House, The Harlequin, NW4 6HF. Closing date 1st June, 1974.

R. H. Williams, Chief Executive and Town Clerk.

UNIVERSITY OF BRISTOL
THE LIBRARY
SCHOOL OF EDUCATION
LIBRARY

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in the School of Education Library. Candidates should have a good honours degree and preferably also qualifications. Experience in an appropriate library and in the field of education generally would be additional advantages.

Salary on a scale £1,959-£2,541

Application (earlier with the names of three persons to whom reference may be made) should be sent by 8th June, 1974, to the University Librarian, The Library, Bristol BS8 1HT (from whom further particulars may be obtained).

ROYAL COUNTY OF BERKSHIRE
DISTRICT CHILDREN'S LIBRARIAN
Bracknell
A.P. 4 (£3,537 to £3,951)

New post based at Bracknell Central Library.

DISTRICT CHILDREN'S LIBRARIAN
Slough
A.P. 4 (£3,537 to £3,951)

Post will be based at Langley until the opening of the new Slough Central Library later this year.

There are posts exists to organise in children and schools, and applicants must be chartered Librarians having post qualification experience in Children's Librarianship. Applications and enquiries should be addressed to the Assistant Director of Recreation, North Park Division, Civic Centre, Carnival, Longshot Lane to the Headquarters of Tynemouth School, Wilberforce, Penrith, within 14 days of this advertisement. This advertisement is also placed after consultation with the Staff Commission and other things the assurance will be given to the serving local government officers.

A. Bramley, Director of Legal and Administrative Services.

UNIVERSITY COLLEGE CARDIFF

Applications are invited for the following vacancies in the LIBRARY.

SENIOR LIBRARY ASSISTANT, AP. 3/4 (£2,235 to £3,018)
JUNIOR LIBRARIAN
Salary range £1,926 to £2,535 (within to commence August, 1974).

Applications, who are qualified, with experience and the names of two referees should be sent to the Librarian, The Registrar, University College, P.O. Box 78, Cardiff CF1 1XL, from whom further particulars may be obtained. Closing date 14 June 1974. Please quote 6276.

THE CITY UNIVERSITY
THE LIBRARY
ASSISTANT LIBRARIAN

APPLICATIONS are invited for a POST of ASSISTANT LIBRARIAN in the Centre for Information Science, directed by Professor Brian Vickery. Library, under the direction of Mr. S. J. Wood, University Librarian and Honorary Librarian, British Computer Society.

Candidates should be graduate chartered librarians with experience in scientific libraries.

Salary within the range £1,926 to £2,049 plus £162 London Allowance and £2,178 to £2,535 plus £183 London Allowance with effect from 1st October, 1974, plus superannuation benefits.

For application forms and further details of the duties, apply quoting Ref. 74/LIB/1, to the Deputy Secretary, Academic Registrar, The City University, Northampton Square, London EC1V 0HB, quoting reference number.

Closing date for applications 7 June 1974.

ASSISTANT LIBRARIAN
CHESTERFIELD COLLEGE OF ART AND TECHNOLOGY

Librarian's Scale (£1,569 to £2,235 for Chartered Librarians)

Further particulars and application forms from Chief Commonwealth Officer (Ref. 72 (m)), Chesterfield College of Technology, Infirmary Road, Chesterfield (phone 76781) to whom the completed forms should be returned by Wednesday, 5th June, 1974.

LONDON BOROUGH OF BARNET
LIBRARIES DEPARTMENT

APPLICATIONS are invited from suitably qualified persons for the POST of CATALOGUER Salary A.P. 2/3 (£1,644 to £2,415 plus £108 London Weighting). Additional Medical examination will be necessary. Candidates with CVO's may submit applications.

Application forms and further details from the Borough Librarian, Rosemeade House, The Harlequin, NW4 6HF. Closing date 1st June, 1974.

R. H. Williams, Chief Executive and Town Clerk.

UNIVERSITY OF BRISTOL
THE LIBRARY
SCHOOL OF EDUCATION
LIBRARY

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in the School of Education Library. Candidates should have a good honours degree and preferably also qualifications. Experience in an appropriate library and in the field of education generally would be additional advantages.

Salary on a scale £1,959-£2,541

Application (earlier with the names of three persons to whom reference may be made) should be sent by 8th June, 1974, to the University Librarian, The Library, Bristol BS8 1HT (from whom further particulars may be obtained).

ROYAL COUNTY OF BERKSHIRE
DISTRICT CHILDREN'S LIBRARIAN
Bracknell
A.P. 4 (£3,537 to £3,951)

New post based at Bracknell Central Library.

DISTRICT CHILDREN'S LIBRARIAN
Slough
A.P. 4 (£3,537 to £3,951)

Post will be based at Langley until the opening of the new Slough Central Library later this year.

There are posts exists to organise in children and schools, and applicants must be chartered Librarians having post qualification experience in Children's Librarianship. Applications and enquiries should be addressed to the Assistant Director of Recreation, North Park Division, Civic Centre, Carnival, Longshot Lane to the Headquarters of Tynemouth School, Wilberforce, Penrith, within 14 days of this advertisement. This advertisement is also placed after consultation with the Staff Commission and other things the assurance will be given to the serving local government officers.

A. Bramley, Director of Legal and Administrative Services.

UNIVERSITY COLLEGE CARDIFF

Applications are invited for the following vacancies in the LIBRARY.

SENIOR LIBRARY ASSISTANT, AP. 3/4 (£2,235 to £3,018)
JUNIOR LIBRARIAN
Salary range £1,926 to £2,535 (within to commence August, 1974).

Applications, who are qualified, with experience and the names of two referees should be sent to the Librarian, The Registrar, University College, P.O. Box 78, Cardiff CF1 1XL, from whom further particulars may be obtained. Closing date 14 June 1974. Please quote 6276.

THE CITY UNIVERSITY
THE LIBRARY
ASSISTANT LIBRARIAN

APPLICATIONS are invited for a POST of ASSISTANT LIBRARIAN in the Centre for Information Science, directed by Professor Brian Vickery. Library, under the direction of Mr. S. J. Wood, University Librarian and Honorary Librarian, British Computer Society.

Candidates should be graduate chartered librarians with experience in scientific libraries.

Salary within the range £1,926 to £2,049 plus £162 London Allowance and £2,178 to £2,535 plus £183 London Allowance with effect from 1st October, 1974, plus superannuation benefits.

For application forms and further details of the duties, apply quoting Ref. 74/LIB/1, to the Deputy Secretary, Academic Registrar, The City University, Northampton Square, London EC1V 0HB, quoting reference number.

Closing date for applications 7 June 1974.

ASSISTANT LIBRARIAN
CHESTERFIELD COLLEGE OF ART AND TECHNOLOGY

Librarian's Scale (£1,569 to £2,235 for Chartered Librarians)

Further particulars and application forms from Chief Commonwealth Officer (Ref. 72 (m)), Chesterfield College of Technology, Infirmary Road, Chesterfield (phone 76781) to whom the completed forms should be returned by Wednesday, 5th June, 1974.

LIBRARY ASSISTANT required by industrial Unicorn Research, Belmont, Sutton, Surrey. Duties based on lending library routine. No previous library experience required but successful typing essential. Commencing salary according to age up to £1,500 scale (assuming 40 hours). Apply to the Secretary, 54 Belmont Road, London, SW2 5NG, with names of two referees and standing ref. 302-B/S.

DERBYSHIRE COUNTY LIBRARY

APPLICATIONS are invited from qualified librarians for the POST of ASST. CHILDREN'S LIBRARIAN in the High Peak/West Derbyshire Library Area, based near Buxton. A basic week of 37 hours is worked, and the salary is within A.P. 4 (£2,235 to £2,625 per annum).

This is a valuable opportunity in a developing library service now employing over 300 staff, and the successful applicant will be part of an area team serving both urban and rural communities, largely within the Peak District National Park.

Further information and application forms are obtainable from the County Librarian, County Offices, Matlock, Derbyshire, and applications are should be returned not later than 17th June

GLOUCESTERSHIRE COLLEGE OF EDUCATION
Clarella Lane, Gloucester GL2 9HW
Principal, John Hunter, B.Sc.(Econ.), M.A. Ph.D

A well qualified and experienced FUTOR LIBRARIAN (Librarian or Senior Tutor) on Pelham Scales is required for September, 1974, or as soon as possible thereafter to be responsible for all library facilities at the College. An interest in non book resource materials is also essential.

Application forms and further details are obtainable from the Principal and completed forms should be returned by 14th June, 1974.

THE HATFIELD POLYTECHNIC
HERTS
ASSISTANT LIBRARIANS
Ref. 448

APPLICATIONS are invited from qualified LIBRARIANS for POSTS with responsible services between the College Libraries in the Hatfield Polytechnic, certain posts may involve visits to other Colleges for short periods. An interest in the development of learning resources would be helpful

Salary £1,644 to £2,235 according to qualifications and experience

LIBRARY ASSISTANT
Ref. 537

A LIBRARY ASSISTANT is required to work in the Technical Services Section of the Library. The post would suit an experienced Assistant, preferably with Part II of the Library Association Examination or a graduate seeking a start in practical experience before attending library school.

Salary Scale: £957 to £1,842 dependent upon age, qualifications.

Application forms from the Staffing Officer, The Hatfield Polytechnic, P.O. Box 109, Hatfield, Herts AL10 9AB, or telephone Hatfield 68181, ext. 222.

HEREFORD AND WORCESTER
(County of)
PERSHAM COLLEGE OF FURTHER EDUCATION
Cheltenham Road, Evesham, Worcs. WR11 4QT
Telephone Evesham 4181

Applications are invited for the following post available from 1st September.

TUTOR/LIBRARIAN (Lecturer Grade I) to be in charge of the College Library. Applicants should have library qualifications, a degree, and preferably teaching experience in a vocational subject. The successful candidate will be expected to take responsibility for a resource centre for the college. A new library will be completed in Phase 2 of the college building programme.

Supplementary allowance for Lecturer Grade I scale (Burnham F.E. Report), starting point depending on qualifications, training and experience.

Salary Scale (Lecturer—Lecturer Grade I £1,860 to £2,685

Application forms and further details are obtainable from the Principal and should be returned as soon as possible

HON. SOCIETY OF THE MIDDLE TEMPLE

CATALOGUER AP3/4 £1,926 to £2,535

APPLICATIONS are invited for the POST which has become vacant owing to the promotion to-duties of the present post holder.

Candidates should be Chartered Librarians and have had practical experience in a Cataloguing department. Knowledge of legal materials would be an asset.

The person appointed will be one of a senior management team reporting directly to the Librarian. He will have responsibility for cataloguing, subject classification of the stock; staff training and supervision of the cataloguing department, attached to the Common Law Librarian and a Library Assistant.

Conditions: 37 hour 5-day week, generous holidays, non-contributory pension scheme, free lunches in Hall.

Further particulars and application forms from Librarian and Keeper of the Records, Middle Temple Library, Ashley Building, London EC4Y 9BT. Closing date 6 June 1974.

RENT COUNTY COUNCIL

EDUCATION COMMITTEE
THANET TECHNICAL COLLEGE
Principal: F. Hamilton, M.Sc.(Econ.), F.C.I.S.A., F.R.G.S.M.A., F.R.S.H.

APPLICATIONS are invited for the POST OF TUTOR/LIBRARIAN.

Applications should be submitted as soon as possible. Chartered Librarians with experience in a technical college will be preferred. Salary (Lecturer Grade I, £1,860 to £2,685) according to qualifications and experience.

Application forms and further details (including information relating to the Committee's Disturbance Allowance) may be obtained from The Principal, Thanet Technical College, Ramsgate Road, Broadstairs, Kent. Completed applications must be received not later than Wednesday, 5th June, 1974.

CITY OF LONDON LIBRARIES

ASSISTANT CATALOGUER
ASSISTANT CATALOGUER required in City Catalogue Department, Guildhall Library. Salary Scale £1,644 to £2,415. Salary £1,767 to £1,842 per annum, starting salary according to establishment and experience.

Further details and application form from Deputy Librarian, Guildhall Library, EC2P 2EJ, to whom they should be returned not later than 8th June.

CITY OF LONDON POLYTECHNIC

LIBRARY AND LEARNING RESOURCES SERVICE

RESEARCH LIBRARIAN

IIPA Librarian (Grade III, £2,071-£2,571 per annum

APPLICATIONS are invited for the POST OF RESEARCH LIBRARIAN The successful candidate will be part of a planning and Development team, examining and report on specific library systems, investigate the feasibility of library automation and methods and exploit a collection of research information.

Candidates should be Chartered Librarians with a knowledge of research methods and an interest in the problems of monitoring services to readers in a multi-media library.

Further details and application forms, returnable two weeks from the appearance of this advertisement, are obtainable from The Assistant Secretary, City of London Polytechnic, Administrative Headquarters, 117-119 Bromsgrove, London E1 3LA 3HT

LONDON

NORTH EAST LONDON POLYTECHNIC
SENIOR ASSISTANT LIBRARIAN
(AP3)

APPLICATIONS are invited for the above POST based at our Barking Precinct Library, Longbridge Road, Dagenham, Essex.

Applicants should be Chartered Librarians, or have completed L.A. Part II examination and have relevant experience, preferably in academic libraries. Knowledge of or interest in Education would be an advantage. Duties include liaison with academic department, classifying and cataloguing. Book selling, etc.

Salary on a scale ranging from, at present, £2,031 to £2,340 per annum inclusive.

For an application form and further details please contact the Admin Unit of the NELP Staffing Office, Ref. 3/74/LIB, 11a Romford Road, London, E15 4LU (tel: 02-555 0811, ext. 31).

Closing date: 4 June, 1974.

LANCASHIRE

EDUCATION COMMITTEE
EDGE HILL COLLEGE OF EDUCATION
LIBRARY
LEARNING RESOURCES UNIT

APPLICATIONS are inviting from qualified LIBRARIANS for the POST of ASSISTANT LIBRARIAN in the Education Resource Centre, a multi-media collection of approximately 35,000 items supporting curriculum work and practical experience in schools. The post will offer considerable scope for professional and middle management experience in a self-contained unit of library and production services.

Salary within AP II/III (£1,644 to £2,535), Local Government Conditions of Service apply.

Application forms and further particulars can be obtained from the Administrative Assistant, Edge Hill College of Education, St. Helens Road, Ormskirk, Lancashire L39 4QP. Completed applications should be returned by 14th June, 1974.

LEITH NAUTICAL COLLEGE
LIBRARIAN

Applications are invited for the following POST in the Polytechnic Library:—

SENIOR LIBRARY ASSISTANT
Junior Work Contract

Applicants should either be Chartered Librarians or have successfully completed the appropriate examination and/or acquired such to fulfil the further requirements to be Chartered. This post will be initially concerned initially with classification and cataloguing.

Salary within the range £1,644 to £2,235 per annum.

Commencing salary according to qualifications and experience.

Permanent, superannuable, local government service.

Applicating forms and further particulars obtainable from Assistant Secretary (Personnel), Lanchester Polytechnic, Coventry, Warwickshire CV1 5FB, available within 10 days from the date of this advertisement.

LIBRARIAN of small technical library serving Civil and Structural Engineers. Salary Scale Bursley A.P.3 (£1,812-£2,331) and £700 protected. Some library experience required but not necessarily in a technical library. Salary according to qualifications and experience. Apply in writing to J. M. Macfarlane, Tyrrell Consulting Engineering Ltd, 101 Mitcham Road, Croydon CR9 3AP.

NORTH EAST LONDON POLYTECHNIC
DEPUTY PRECINCT LIBRARIAN
Grade £6,1

APPLICATIONS are invited for the POST of Deputy Precinct Librarian at the Precinct, Prince Regent Road, Plaistow, E13 8SA. The post is responsible for the daily supervision of the Precinct Library and serving the Industrial Premises Technology and Art and Design Departments.

Applicants should be Chartered Librarians, preferably with experience in an academic institution.

Salary on the above rate, at present, £2,031 to £2,475 per annum inclusive. Application forms, obtainable from the NELP Staffing Office, Admin Unit, 11a Romford Road, London, E15 4LU (tel: 01-555 0811, ext. 31).

Closing date: 10th June, 1974.

OLDHAM METROPOLITAN BOROUGH
LIBRARIES, MUSEUMS AND ART GALLERIES
CHILDREN'S LIBRARIAN (A.P.4)

APPLICATIONS are invited from suitably qualified Chartered Librarians, with good experience in children's libraries, for the POST of CHILDREN'S LIBRARIAN in the Education Library, which is the responsibility of the Central Children's Library, but also involves some visits to schools in the smaller libraries in the borough.

Application forms and further details of the post may be obtained from the Borough Librarian, Union Street, Oldham, OL1 1DN, to whom they should be returned by 14th June, 1974.

Canvassing disqualifies. Candidates with CVO's may submit applications.

CITY OF LONDON POLYTECHNIC

LIBRARY AND LEARNING RESOURCES SERVICE

RESEARCH LIBRARIAN

IIPA Librarian (Grade III, £2,071-£2,571 per annum

APPLICATIONS are invited for the POST of RESEARCH LIBRARIAN The successful candidate will be part of a Planning and Development team, examining and report on specific library systems, investigate the feasibility of library automation and methods and exploit a collection of research information.

Candidates should be Chartered Librarians with a knowledge of research methods and an interest in the problems of monitoring services to readers in a multi-media library.

Further details and application forms, returnable two weeks from the appearance of this advertisement, are obtainable from The Assistant Secretary, City of London Polytechnic, Administrative Headquarters, 117-119 Bromsgrove, London E1 3LA 3HT

LONDON

NORTH EAST LONDON POLYTECHNIC
SENIOR ASSISTANT LIBRARIAN
(AP3)

APPLICATIONS are invited for the above POST based at our Barking Precinct Library, Longbridge Road, Dagenham, Essex.

Applicants should be Chartered Librarians, or have completed L.A. Part II examination and have relevant experience, preferably in academic libraries. Knowledge of or interest in Education would be an advantage. Duties include liaison with academic department, classifying and cataloguing. Book selling, etc.

Salary on a scale ranging from, at present, £2,031 to £2,340 per annum inclusive.

For an application form and further details please contact the Admin Unit of the NELP Staffing Office, Ref. 3/74/LIB, 11a Romford Road, London, E15 4LU (tel: 02-555 0811, ext. 31).

Closing date: 4 June, 1974.

LANCASHIRE

EDUCATION COMMITTEE
EDGE HILL COLLEGE OF EDUCATION
LIBRARY
LEARNING RESOURCES UNIT

APPLICATIONS are inviting from qualified LIBRARIANS for the POST of ASSISTANT LIBRARIAN in the Education Resource Centre, a multi-media collection of approximately 35,000 items supporting curriculum work and practical experience in schools. The post will offer considerable scope for professional and middle management experience in a self-contained unit of library and production services.

Salary within AP II/III (£1,644 to £2,535), Local Government Conditions of Service apply.

Application forms and further particulars can be obtained from the Administrative Assistant, Edge Hill College of Education, St. Helens Road, Ormskirk, Lancashire L39 4QP. Completed applications should be returned by 14th June, 1974.

LEITH NAUTICAL COLLEGE
LIBRARIAN

Applications are invited for the following POST in the Polytechnic Library:—

SENIOR LIBRARY ASSISTANT
Junior Work Contract

Applicants should either be Chartered Librarians or have successfully completed the appropriate examination and/or acquired such to fulfil the further requirements to be Chartered. This post will be initially concerned initially with classification and cataloguing.

Salary within the range £1,644 to £2,235 per annum.

Commencing salary according to qualifications and experience.

Permanent, superannuable, local government service.

Applicating forms and further particulars obtainable from Assistant Secretary (Personnel), Lanchester Polytechnic, Coventry, Warwickshire CV1 5FB, available within 10 days from the date of this advertisement.

LIBRARIAN of small technical library serving Civil and Structural Engineers. Salary Scale Bursley A.P.3 (£1,812-£2,331) and £700 protected. Some library experience required but not necessarily in a technical library. Salary according to qualifications and experience. Apply in writing to J. M. Macfarlane, Tyrrell Consulting Engineering Ltd, 101 Mitcham Road, Croydon CR9 3AP.

NORTH EAST LONDON POLYTECHNIC
DEPUTY PRECINCT LIBRARIAN
Grade £6,1

APPLICATIONS are invited for the POST of Deputy Precinct Librarian at the Precinct, Prince Regent Road, Plaistow, E13 8SA. The post is responsible for the daily supervision of the Precinct Library and serving the Industrial Premises Technology and Art and Design Departments.

Applicants should be Chartered Librarians, preferably with experience in an academic institution.

Salary on the above rate, at present, £2,031 to £2,475 per annum inclusive. Application forms, obtainable from the NELP Staffing Office, Admin Unit, 11a Romford Road, London, E15 4LU (tel: 02-555 0811, ext. 31).

Closing date: 10th June, 1974.

OLDHAM METROPOLITAN BOROUGH
LIBRARIES, MUSEUMS AND ART GALLERIES
CHILDREN'S LIBRARIAN (A.P.4)

APPLICATIONS are invited from suitably qualified Chartered Librarians, with good experience in children's libraries, for the POST of CHILDREN'S LIBRARIAN in the Education Library, which is the responsibility of the Central Children's Library, but also involves some visits to schools in the smaller libraries in the borough.

Application forms and further details of the post may be obtained from the Borough Librarian, Union Street, Oldham, OL1 1DN, to whom they should be returned by 14th June, 1974.

Canvassing disqualifies. Candidates with CVO's may submit applications.

RIBA
SIR BANISTER FLETCHER LIBRARY

A junior ASSISTANT LIBRARIAN is required to take charge of the loan library.

Responsibilities will include: running and control of the loans system and the maintenance of the loan library. One year old candidate must be able to type, be organised, to cope with a fair amount of routine work and to discuss a wide range of architecture to help with information work as part of the library team. Good opportunity for young enthusiast to gain knowledge.

Salary on scale in range of £1,446 to £1,644 per annum. Commercial conditions including 4 weeks holiday.

Applications to The Personnel Officer, RIBA, 66 Portland Place, London, W1N 4AD

UNIVERSITY OF SHEFFIELD
THE LIBRARY

APPLICATIONS are invited from professionally qualified candidates with relevant background to experience for the post of

SENIOR LIBRARY ASSISTANT in charge of the two departmental libraries, Architecture/Building Science and Planning/Landscape Architecture, serving the Faculty of Architectural Studies, to be filled as soon as possible. Salary on scale £1,788 to £2,310 per annum.

Please write, giving full personal particulars and names of two referees, to the Deputy Director of Services (Ref. SV/111), The University, Sheffield S10 2TN, from whom further particulars may be obtained. Closing date for applications 12th June, 1974.

SOUTHERN EDUCATION AND LIBRARY BOARD
Library Service
BRANCH LIBRARIANS

APPLICATIONS are invited for the POSTS of BRANCH LIBRARIAN in Portadown, Lurgan, Bromley and Newry Salary Scale £1,545 to £2,535.

Applicants must at least be qualified librarians, but will only be paid A.P. 3 if chartered.

Application forms and further details obtainable from Personnel Officer, Southern Education and Library Board, Cloghermore Place, Armagh BT61 9AZ, returnable by Friday, 7th June, 1974.

SURREY COUNTY COUNCIL
GUILDFORD COLLEGE OF TECHNOLOGY
Kenny House, Kingston Hill, Kingston-upon-Thames, Surrey
Telephone: 01-549 1141

SECOND ASSISTANT LIBRARIAN (Cataloguer and Junior Library Team) required for late July. Salary Scale—(AP3) £2,235 per annum plus London Allowance. Commencing salary according to qualifications and experience—minimum £1,926 per annum plus London Allowance for a Chartered Librarian. Maximum per annum plus London Allowance for Part II

Further details and application forms from the Principal.

ST. MARY'S HOSPITAL MEDICAL SCHOOL
University of London
Paddington, London W2 1PG

ASSISTANT LIBRARIAN
Applications are invited for full time qualified LIBRARIANS

Duties include: cataloguing, classification, inter-library loans and bibliographical work.

Commencing salary within scale £1,644-£2,235 (AP3) plus £162 per annum.

Apply, the Secretary.

SCALE FIRAL DEPT. requires Library Assistant, 4 months to start, with a perfect typewriting film and 6 20th typing tests, knowledge of classification and typing useful. Salary £1,300 per annum. Contact 24 Hanover Terrace, W.C.1. 387 3001.

PRESTON POLYTECHNIC

ASSISTANT LIBRARIAN required for the Polytechnic Library. Salary within the Lecturer's scale of salary £1,911 to £2,535 or £1,644 to £2,235 per annum if Chartered Librarian. Post superannuable.

Full time and part-time form from the Librarian, Polytechnic, Corporation Street, PR1 2TQ. Closing date for applications 7th June, 1974.

PUBLIC & UNIVERSITY

COLLEGE OF LIBRARIANSHIP WALES

DIRECTOR OF MEDIA SERVICES

APPLICATIONS are invited for this POST from graduates or equivalent with experience in the production and promotion of audio-visual media. The post is available from 1st October, 1974, or as soon thereafter as possible. The Director will be responsible for the Media Services Unit which provides a wide range of teaching aids, graphics, photographic services including C.C.T.V. and which operates under the overall direction of the College Librarian, with specialised technician support.

Further details are available from the Registrar, College of Librarianship Wales, Aberystwyth, Dyfed SY23 3AS.

Applications, full curriculum vitae and the names of three referees should be sent to him within 14 days of the appearance of this advertisement. Potential applicants are welcome to visit the college informally if they wish (telephone Aberystwyth 3511).

UNIVERSITY COLLEGE DUBLIN
APPOINTMENT OF HISTORY

APPLICATIONS are invited for teaching POST in the Department of Modern History in the History of the United States in the 19th Century. Preference will be given to candidates who have worked on the history of Irish and other ethnic groups in the United States during that period.

Salary Scale: Assistant Lecturer: £1,644 to £2,235 per annum; Lecturer: £2,235 to £4,116 per annum; Senior Lecturer: £4,116 to £4,410

Entry point on the relevant scale will be in accordance with qualifications and experience.

Generous superannuation pension scheme and family allowance additional to salary.

An alternative contributory F.S.S.U. type pension scheme is also available.

Further information and details of application procedure may be obtained from Mr. J. F. Meredith, Secretary and Bursar, University College, Belfield, Dublin 4.

Latest date for receipt of completed applications Friday, 7th June, 1974

McGILL UNIVERSITY

Invites applications for the post of DIRECTOR of LIBRARIES. The appointment is with effect from 1 July 1975 or at a later date to be agreed. Applicants will be expected to have a degree in library science, extensive administrative experience and a record of scholarship. Some facility in French is desirable. Applications and nominations should be sent to Professor R. E. Bell, Principal, McGill University, P.O. Box 6070, Montreal 101, Canada, by November 1974. Applications should be accompanied by the names of two referees and a curriculum vitae. Interviews will take place in Montreal in January 1975. Closing date for receipt of applications/nominations: 15 June 1974; or when filled.

Education Committee of the County of Selkirk
BOARD OF MANAGEMENT OF FALKIRK TECHNICAL COLLEGE

ASSISTANT LIBRARIAN

Applications are invited for the above post from building recognised qualifications as Chartered Exceptionally, applications may be considered who are about to qualify. The successful applicant preferably have had special experience or a pe interest in non-print media, including audio-visual The Assistant will require to participate in the administration and development of the new and ex College Library.

The salary scale is A. and P., Grade A to C (£1,80 per annum), with placing for appropriate experience Conditions of Service, including superannuation, c Further details and application forms may be obtained Dr. W. W. Easton, Principal, Falkirk Technical Co Grangemouth Road, FALKIRK FK2 9AD. Completed are to be returned to the Principal at the above not later than Monday, 10th June, 1974.

County Offices, Viewforth, Stirling. JAMES S. MITC Director of Ed

ORKNEY EDUCATION AUTHORITY
Kirkwall Grammar School (750 pupils)

School Librarian

Applications are invited for the above post from qualified librarians or students completing the library course in June 1974. This is a new school, the library of which will be opened during the next six months. The post offers the successful applicant opportunity to put ideas for a new library and resource centre into effect.

Salary—N.J.C. Scale for Librarians, £1,809 to £2,475 per annum, with placing according to qualifications and experience.

Application forms, which may be had from the undersigned, should be returned not later than 31st May, 1974.

ALEXANDER BAIN, Director of Education

Education Office, KIRKWALL KW15 1NY 16th May, 1974.

LIBRARIANS

The Librarian of an Oxford College thought a very specialized position in the TLS. Nevertheless, no received 13 applications of standard and was able to fill the po satisfactorily from one of these.

Proof of the pulling power of Advertisement Columns of The Literary Supplement. Are you them too? The rates are 40p a £6.00 for a single column inch pro rata.

For further particulars, please apply

Sandra Gilbert, TLS, Printing House Square, London EC4P 4DE
01-236 2000, ext. 280

UNIVERSITY OF EXETER
ASSISTANT LIBRARIAN
LAW LIBRARY

Applications are invited for one post of Assistant Librarian Grade 1 (scale 3) from 1st July, 1974, or as soon thereafter as possible, at a salary within the range £1,926 per annum with prospects of efficiency bar at £2,049 to £2,535 per annum.

The successful candidate would join the Law Specialist in charge of the Law Library prior to its move into a new building in September 1974. The applicant will also have a good Law Degree, a Professional Qualification and experience in Academic Library work.

Applications together with the names and addresses of two referees should reach The Secretary of the University, Northcote House, The Queen's Drive, Exeter EX4 4QJ, not later than 10 June.

LOUGHBOROUGH TECHNICAL COLLEGE

Principal: F. Lacey, B.Sc., Ph.D
F.R.I.C., F.I.M.I.S.T.
SCHOOL OF LIBRARIANSHIP
Head: Lois Reid, F.L.A.

APPLICATIONS are invited from qualified librarians with suitable experience for the post of PRINCIPAL LECTURER in the School of Librarianship.

Responsibilities, in addition to some lecturing in Library Administration, will include assisting the director and the coordination of studies in the School and the Library and Information Studies Department of the Loughborough University of Technology.

Salary will be within the Principal Lecturer Scale, Burnham Pt. II, £1,911 to £2,535 per annum, plus £183 per annum London Allowance.

Further particulars may be obtained from the Registrar, Loughborough Technical College, Radmoor, Loughborough, Leicestershire LE11 3BT, to whom completed applications should be returned within 14 days of the appearance of this advertisement.

ROYAL POSTGRADUATE MEDICAL SCHOOL
UNIVERSITY OF LONDON
OSTI-ON-LINE PROJECT
RETRIEVAL TRIAL

APPLICATIONS are invited for the POST of RESEARCH ASSISTANT to assist in the development of a computer-based retrieval project using a large on-line data base. The project is based in the British Library, Science Reference Library, Holborn, and will be concerned with the evaluation of the Medline system primarily for the benefit of the British Library. Experience in the use of computer-based information retrieval systems and knowledge of biomedical literature would be an advantage.

Applicants should have a good honours degree and preferably a professional qualification in librarianship or information science. Salary will be on the Research Assistant scale £1,644-£2,235 per annum (under review) according to qualifications and experience.

Applications, giving full personal particulars and the names of two referees, should be sent to Dr. John Martyn, Postgraduate Medical School, Ducane Road, London W12 0HS, by 1st June.

VICTORIA UNIVERSITY OF WELLINGTON
New Zealand

LECTURERSHIP IN ART HISTORY

APPLICATIONS are invited for the above-established POST in the PAINTING DEPARTMENT of the School of Fine Arts.

Salary scale: NZ$8,178 to NZ$10,224 per annum.

Salary range: NZ$8,178 to NZ$10,224 per annum. Commencing salary according to qualifications and experience.

Further particulars and application forms may be obtained from the Registrar, Victoria University of Wellington, P.O. Box 196, Wellington, New Zealand. Applications close 30th June, 1974.

APPOINTMENTS

LIBRARY ASSISTANT
£25—£30p.w.

We require a young woman for general library duties. Good educational background and some knowledge of typing essential.

The Library is situated in the JOHN LEWIS department store near Oxford Circus.

Five-day week Monday-Friday Excellent staff benefits including four weeks' annual holiday.

Please telephone 01-580 5511, ext. 33.

The John Lewis Partnership
Oxford Street, London, W1

The John Lewis Partnership

ASSISTANT BRANCH LIBRARIAN & CHILDREN'S LIBRARIAN

£1,926-£2,679 p.a. including London weighting allowance, now under review)

To take charge of the children's department and to assist and deputise for the Branch Librarian at one of four branch Libraries (initially at Regent's Park Library, NW1).

Must be a Chartered Librarian with qualification and experience in children's librarianship. Including story-telling and liaison with schools.

Closing date, June 7.

LONDON BOROUGH OF CAMDEN

For application form please telephone our recruitment answering service 01-937 9988 any time, any day (or send postcard to The Director of Central and Management Services, Town Hall, Euston Road, London NW1 2RU) quoting position applied for and vacancy reference No. 9/28/TL.

SOCIETY OF ANTIQUARIES OF LONDON
EDITORIAL ASSISTANT

required immediately, to work under the Assistant Secretary and Editor, Mr. F. H. Thompson. This post is suitable for a graduate wishing to gain experience in academic publishing (these taking finals in the summer may apply). Starting salary £1,500.

LIBRARY ASSISTANT

required early September, to work under the Librarian, Mr. J. H. Hopkins. This post is suitable for a school-leaver with English or History A Levels, and a desire to qualify as a Chartered Librarian. Salary on the Library Association trainee scale.

Working conditions are pleasant and both posts should appeal to those with an interest in archaeological, antiquarian or historical studies. Apply, *in own writing*, with an outline of personal history and academic qualifications to:

The Assistant Secretary, Society of Antiquaries, Burlington House, Piccadilly, London, W1V 0HS, giving the names of two referees.

MID-GLAMORGAN COUNTY COUNCIL
Education Department

TRAINEE LIBRARIAN
COUNTY LIBRARY
HEADQUARTERS
Bridgend

Salary: £672 to £1,464 per annum, according to age, qualifications and experience. Applicants must have passed the General Certificate of Education in five subjects, of which one must be English Language and two others be at Advanced level.

Conditions of service and application forms, to be returned by 3rd June, 1974, and further details from the Director of Education, County Hall, Cardiff (CF1 3NU).

UNIVERSITY OF DUBLIN Trinity College

THE LIBRARY

KEEPER OF PRINTED BOOKS

Applications are invited from graduate libraries with suitable experience of reader services for a new post of Keeper of Printed Books with responsibility for the coordination of the operations and staff of the reading rooms of seven libraries as well as for general reader services.

Salary scale £4,923 to £5,862 to £6,295.

Marriage and children's allowances are paid and there is a non-contributory Pension Scheme.

Application forms and further particulars may be obtained from:

The Staff Secretary, West Theatre, Trinity College, Dublin 2.

who will receive completed applications until Friday, 14th June, 1974

FOOTSCRAY INSTITUTE OF TECHNOLOGY
MELBOURNE, AUSTRALIA

Chief Librarian

Applications are invited for the above mentioned appointment. Applicants must possess a university degree and professional library qualifications. The appointee should also have administrative ability and extensive library experience.

The Footscray Institute of Technology is a multi-discipline College of Advanced Education and the Librarian has full Head of Department status.

The appointee will be responsible for extension of the planning for a new library building to be constructed in the 1976-78 triennium. Salary will be $A14,8.63 or within the range $A12,268-$A14,308.

Applications in writing with a full statement of qualifications and experience and the names of three professional referees should reach the Director, Footscray Institute of Technology, Box 64, P.O., Footscray, Victoria 3011 Australia, by 30th June, 1974. Detailed information regarding this position may be obtained from the Agent General for Victoria, Victoria House, Strand, London.

SOUTHWARK LIBRARY SERVICES

Librarian in Charge

Mobile Libraries
Grade SO1 £2,820-£3,165 p.a.
plus £144 London Weighting

Qualified and experienced librarian required to take charge of the running of the Southwark Mobile Library Services involving supervision and running of services to sites, schools, housebound readers and deposit collections

Application forms are available, quoting reference TLS/7/5222 and job title from Personnel and Management Services, 27 Peckham Road, SE5 8UB. Tel.: 01-701 2870 (24 hour recording service). Closing date: 7th June, 1974.

Southwark

City of Salford
CULTURAL SERVICES
Post Ref. No. 324

DISTRICT LIBRARIAN
BROUGHTON

Grade AP. IV—£2,235 to £2,535 p.a.

Applications are invited from Chartered Librarians for this post at the Broughton District Library which will be opened within the next few months.

The post has been advertised after consultation with the Local Government Staff Commission and will be restricted to Local Government Officers in England and Wales (excluding London).

The post is permanent, superannuable and subject to medical examination. Commencing salary will be related to experience and qualifications.

Application forms obtainable from the Personnel Manager, Salford Civic Centre, Swinton M27 2AD to whom they should be returned within 10 days of the date of publication. Please quote post reference number.

Bank of England

Library Assistant

Applications are invited for the post of Library Assistant (female) for duties in the General Lending and Reference Libraries.

Candidates should be not less than 18 years of age and salary is on an age-related scale.

Applications, stating educational qualifications and previous experience, should be sent to:—
The Chief of Establishments (Recruiting), Bank of England, London EC2R 8AH,
not later than the 7th June 1974.

**BOROUGH

APPOINTMENTS

LEICESTER CITY COUNCIL

Recreational and Cultural Services Department

ASSISTANT DIRECTOR

(Culture and Liaison)

£3,846 to £4,356 p.a.

An exciting opportunity to develop an active programme of neighbourhood activities, a projected Members Information system, outreach information provision, and effective liaison with the community ; maintain an ongoing programme of entertainment, exhibitions, publicity, promotion of tourism and conferences ; and control a highly developed Information Bureau, active Tourist Information Service, noted Concert Hall and busy Box Office.

The person appointed will assist the Director in the formulation and implementation of policy and participate fully in the provision of the above facilities. Applicants should hold a professional qualification in entertainments, librarianship, community work or in management. Managerial and organisational skills, together with an innovative approach are essential.

The Council owns a number of staff houses which may be available for renting by married officers on a temporary basis. A temporary lodging allowance may also be available. Married officers may also be reimbursed the cost of removal (maximum £100) together with 50 per cent of actual fees for house purchase and sale (maximum £250). Mortgage facilities may be available in appropriate cases.

This advertisement appears after consultation with the Local Government Staff Commission and is completely unrestricted, but all other things being equal, preference will be given to serving local government officers.

For further details and an application form please telephone 0533-51151, extension 108, or write to the Director of Personnel and Management Services, Municipal Offices, Charles Street, Leicester. Closing date June 21, 1974.

HAMPSHIRE

THE SOUTH DOWNS COLLEGE OF FURTHER EDUCATION HAVANT

Required as soon as possible

PROFESSIONAL LIBRARIAN

This new College, which will admit its first students in September, 1974, will have a comprehensive Resources Centre of which the Library will form an integral part. Applicants should be well qualified and experienced in the organisation and administration of both book and non-book systems.

Salary within scale £1,926-£2,235 per annum (County Council conditions provide for Chartered Librarians to transfer to scale £2,235-£2,535 after 2 years' satisfactory service with the Authority.

Further details and application forms, which should be returned by 3rd June, may be obtained by sending a foolscap s.a.e. to The Principal, c./o. 20 Stakes Hill Road, Waterlooville, Portsmouth PO7 5LU.

County Library

Interesting career opportunities are available for

CHARTERED LIBRARIANS

and Library School students in their final term to join the Reader Services and Book Supply Teams. For one of the posts an interest in cataloguing is essential. The vacancies exist in Bedford and Biggleswade.

Salary within the scale £1,926-£2,820 p.a. Commencing salary and progression through to maximum dependent upon responsibility and experience.

FRINGE BENEFITS include :

* 100% approved removal expenses, * generous grant towards cost of house purchase expenses, * 100% staff mortgage scheme awaiting final approval.

Further details and application forms obtainable from the Personnel Officer, County Hall, Bedford. Tel. 0234-63222 ext. 184. Closing date 3rd June, 1974.

BEDFORDSHIRE COUNTY COUNCIL

WILTSHIRE

LIBRARY AND MUSEUM SERVICE

By agreement with the Local Government Staff Commission. The County Council are inviting applications restricted to local government officers serving in England (excluding London) and Wales for posts 1 and 2, post 3 appears on an unrestricted basis.

1. STOCK CO-ORDINATOR

PO1 (1-5) ; £3,273-£3,729 NA 241

A challenging new post requiring experience and expertise in developing policy and methods relating to the selection and exploitation of multi-media stock for public services to adults throughout Wiltshire. Information, reference and request services are within the purview of this post.

Applicants must be Chartered Librarians with a minimum of seven years' post qualification experience, to include considerable involvement in large scale stock selection and deployment.

2. AREA LIBRARIAN

Trowbridge

AP5 ; £2,535-£2,820 NA 242

The chief responsibilities of this post are to develop the services provided by Trowbridge Library and to co-ordinate multi-media stock selection and deployment for other libraries in the Area (Bradford-on-Avon, Holt, Melksham and a Rural Mobile Library). There will be particular emphasis on developing Trowbridge Library's role in the life of the Town.

Applicants must be Chartered Librarians with a minimum of five years post qualification experience.

3. LIBRARIAN

Upper Stratton and Cricklade Libraries :

AP3 ; £1,926-£2,235 NA 243

An opportunity for a young Librarian to gain experience in running two modern libraries, one situated on the outskirts of Swindon, the other at Cricklade. There are considerable opportunities for participating in Divisional services, developing a multi-media stock, maintaining and developing the exhibition programme and integrating the libraries with the life of the community.

Applicants must be Chartered Librarians, preferably with two years post qualification experience.

Applicants for all posts must hold a current, full driving licence.

Application forms and further details from the Chief Executive, County Hall, Bythesea Road, Trowbridge, BA14 8JG, returnable by June 13, 1974, quoting reference of post required.

Information Officer-Librarian up to £3615

A vacancy exists for a professionally qualified librarian or information scientist to fill a post in the Department of Planning and Transportation. A small engineering library is being developed primarily to serve the needs of civil engineers in the Construction Branch which is located at Broadway Buildings, 50/64, Broadway, London SW1.

The successful candidate will be required to organise and encourage the use of this collection, and as part of the GLC Research Library team, be responsible for provision of technical information services in fields of interest to the Branch.

Candidates should have at least two years experience in a good specialist library, preferably in the field of civil engineering. They should also be interested in the implementation of modern information handling techniques and have the necessary personal qualities to promote maximum use of GLC and other information sources in support of the objectives of the Branch.

Intending candidates may care to ring Mr. D. Kennington (01-633 7149) for further particulars of the post.

Application forms returnable by 14 June, obtainable from the Controller of Planning and Transportation, Greater London Council (AJEO/188/), Room 455A, The County Hall, London, SE1 7PB.

GLC Planning & Transportation

Harrow College of Technology and Art

Assistant Librarian

£1,458-£2,340

To join the staff of a rapidly expanding Library and act as Deputy on par with existing Assistant Librarian. There are two Libraries, one serving the whole of the College, the other specialising in art. Opportunities will arise to work in both Libraries. Library Association qualifications and/or training essential. Degree and/or previous Library experience desirable

Salary according to experience and qualifications.

Application form from Harrow College of Technology and Art, Northwick Park, Watford Road, Harrow, HA1 3TP. Telephone 01-864 4411 Extension 31.

---

ilea INNER LONDON EDUCATION AUTHORITY

Chartered Librarians

SEDGEHILL (MIXED) SCHOOL,

Sedgehill Road, SE6

A vacancy will arise in August for a Librarian Grade II at this 2,000 mixed comprehensive school. The school library facilities and the successful applicant will be to work closely with the teaching staff and the school resources officer. Clerical assistance is available for the

Salary Scale £2,073 to £3,138.

THOMAS CALTON (MIXED) SCHOOL

A vacancy will arise in September for a Librarian Grade this 1,000 mixed comprehensive. The school is situated main sites and has libraries at both the Upper School Road, SE15, and the Lower School, Adys Road, SE15. A enced librarian is required who is interested in working the staff of the school and particularly with the media Officer in building up resources for the school's develop in Integrated Studies and team teaching. Thomas Calton be rebuilt in the 1975/77 building programme as the developmental secondary school, with a strong commitment six. This is a challenging but rewarding post and offers opportunity to be involved in a major I.L.E.A. project.

Salary Scale £2,073 to £2,571.

HISTORY AND SOCIAL SCIENCES TEACHERS' CENTRE

377 Clapham Road, SW9

A part-time Librarian Grade III is required as soon as to work either 20½ hours a week term-time only or 1 week all year round. Duties will involve classifying loguing the Centre's Reference Library, also non-book such as filmstrips, slides, illustrations, tapes, etc. Centre develops its Resources Centre facilities and also the Warden in the purchase of books and the organisa exhibitions. The Centre, which is accommodated in house, has a staff of four.

Salary Scale £1,038 to £1,287.

Application forms and further details obtainable from Education Officer, Estab 2A/2, County Hall, London SE1 7PB. (Tel. 633 7546). Closing date for receipt of completed applications 7 June, 1974.

BAC STEVENAGE

LIBRARIAN

We need a Librarian for our busy industrial library which offers an extensive service covering a wide range of subject interests.

The successful candidate, who will report to the Head of Library and Records, will have supervisory responsibility for a staff of four and a large degree of freedom for personal initiative.

Applicants, who should be qualified Librarians with experience in special librarianship, will be expected to cope with a wide variety of problems and to take an active part in improving the services offered. Familiarity with information sources in the field of aerospace would be an advantage.

Applications in the form of curricula vitae to Mr. S. G. Clarke by June 3rd.

Ref. A364, Personnel & Training Dept., British Aircraft Corporation, Guided Weapons Division, Stevenage, Herts. SG1 2DA.

BRITISH AIRCRAFT CORPORATION

BERWICK COUNTY COUNCIL

EDUCATION COMMITTEE

Applications are invited for the post of

COUNTY LIBRARIAN

Letters of application, including the names of referees, should be submitted to the undersigned not later than 5th June, 1974.

Details of the County Library Service and the duties involved in this post can also be obtained from the undersigned.

Education Office, Southfield, DUNS. R. D. BIRCH, Director of Education.

APPOINTMENTS

Science graduates for information work at Kodak

The world's leading name in photographic and external organisations informed on a Company's diverse activities and plans for future developments.

The Information Services Department within the Research Division at Harrow is an area of varied and interesting activities and providing excellent opportunities for people of high calibre. Vacancies involve the use of computer methods of information storage and retrieval. Current openings are for :

Information scientist (patents)

Ideally with an honours degree in Chemistry. The work will involve the indexing and abstracting of reports and patents, and answering inquiries. Previous experience of work with patents would be advantage.

Report librarian/ information scientist

An attractive opening for a graduate in chemistry or physics who is also a Chartered Librarian (ALA) or equivalent, consists in running a report library and an associated information service.

First class salaries will match qualifications and experience and the Company offers a full range of generous fringe benefits.

Please write with brief career details to I.T. Pitt, Kodak Limited, Headstone Drive, Harrow, Middlesex HA1 4TY. Tel. 01-427 4380.

Kodak

LIBRARIAN

Applications are invited for the permanent and pensionable post of Librarian at Loughry College of Agriculture and Food Technology, Cookstown, Co. Tyrone, Northern Ireland. The Library at Loughry is a specialised technical library covering Food Production, Food Processing and Communication in the fields of Agriculture and Food.

The successful candidate will be required to organise classification of books, card index systems and general operation of the library loan system. Other duties will include the acquisition of books and journals and the provision of library services to staff and students.

Candidates must have practical experience of librarianship and must (i) have passed one of the following professional examinations of the Library Association, viz : the Registration Examination (1963 or earlier), the Part II (Final) Examination (1964 or subsequently), or the post-graduate examination : or (ii) have otherwise obtained Associateship of the Library Association ; or (iii) hold an approved degree or diploma in Librarianship.

The salary scale is £1,656 (age 20) ; £1,723-£2,782 and the starting salary will be related to qualifications and experience.

Please write or telephone for an application form, quoting Ref. SB 140/74/TLS to the Secretary, Civil Service Commission, Clarendon House, Adelaide Street, Belfast BT2 8ND (telephone 0232-44300, ext. 28). Completed forms must be returned to arrive not later than 27th June, 1974

NORTHERN IRELAND CIVIL SERVICE

Leicestershire

The Leicestershire Libraries and Information Service has brought together seven library systems and is implementing forward-looking policies in an interesting environment. There are now more opportunities for Chartered Librarians to join the staff and if you are interested please telephone, telex or write and Jack Haselgrove (Leicestershire Libraries and Information Service, Lee Circle, Leicester, LE1 3RW, telephone 05.33 22012, telex 34307) will supply details and application forms (returnable by 6th June, 1974).

LIBRARIANS AP3 (£1,926-£2,235)

Posts available for Librarians who care about people and their needs, enjoy responsibility and like the idea of working in professional teams.

Our posts can be demanding but provide a genuine opportunity to develop professional skills and specialist interests and will offer a reasonable prospect of further promotion within the service.

Present vacancies are in the Central, South-East and West Areas and others will be available shortly.

LIBRARIANS AP4 and above .

Local Government Staff Commission restricted to serving local government officers in England (excluding London) and Wales.

EAST LEICESTERSHIRE PROFESSIONAL SERVICES TEAM AP4 (£2,235-£2,535)

Based at Melton Mowbray Area & College Library, working in the professional team developing a wide range of services and with particular responsibility for assisting in the development of specialist services to the College of Further Education and an Agricultural College.

PUBLICATIONS AND PUBLIC RELATIONS AP4 (£2,235-£2,535) or AP5 (£2,535-£2,820)

Grade and starting salary according to qualifications and experience.

Based in Leicester and responsible to the Deputy County Librarian for co-ordinating and supervising production of publications and for organising and co-ordinating public relations activities throughout the service.

DEVELOPMENT AP4 (£2,235-£2,535) or AP5 (£2,535-£2,820)

Grade and starting salary according to qualifications and experience.

Based in Leicester and responsible to the Assistant County Librarian: Development, Training and Personnel, for research and preparation of reports on assigned projects and implementation of major service developments.

Libraries and Information Service

INTERNATIONAL PLANNED PARENTHOOD FEDERATION

An International Organisation dealing with world-wide population problems has the following vacancies in the Information/Library and Documentation Service :

Documentalist

who will be part of a small team processing and cataloguing all correspondence received in the Central Filing Office.

The successful applicant should be educated to G.C.E. 'A' level standard, aged 25-50, and have a minimum of 2 years filing experience of international correspondence and be able to type. It is desirable to have obtained or to be studying for a library qualification and to have a working knowledge of a second language. Salary £2,124-£2,190 p.a.

Documentation Assistant

as part of a small team, to assist the Documentalists in filing correspondence and documents, and assist with various tasks in the Library.

Applicants should be aged 20-30, educated to 'O' level standard and be able to type. It is desirable to have several years experience of office work, be educated to 'A' level standard, and have a knowledge of another language. Salary £1,654-£1,602.

Hours 9.30-5.30, L.V.'s and valuable fringe benefits, 22 days holidays per annum. Apply Miss D. Pettit, IPPF, 18-20 Lower Regent Street, London SW1Y 4PW. Tel. 01-839 2911.

INTERNATIONAL PLANNED PARENTHOOD FEDERATION

Middlesex Polytechnic

Library Assistant

To work on the HENDON site. Suitable for graduates wishing to gain experience before starting a course in librarianship or persons with library experience and clerical skills.

Salary according to experience and qualifications at an appropriate point of the scale £1/2, maximum being £1,749 p.a.

Application forms are obtainable from the Appointments Officer, Ref. TLS/5/24, Middlesex Polytechnic, Queensway, Enfield, Middlesex EN3 4SF, to whom completed forms should be returned by June 5.

Kingston Polytechnic Library

Deputy Librarian

Applications are invited for the above post from qualified librarians or those presently completing library school courses.

Duties for this new post in the Engineering library at the Canbury Park campus include staff supervision, literature and some information work. Applicants should be interested in engineering literature but experience not essential.

Salary Grade AP3 £2,031-£2,340.

Further details and application forms from Assistant Registrar, Kingston Polytechnic, Penrhyn Road, Kingston upon Thames KT1 2EE. 01-549 1366.

ARCHIVISTS

Archivist

This is a newly created position, involving the collecting and preserving of the Bank's records which are at present stored in a wide number of locations.

The successful applicant will have a university degree, preferably in Economic History, a diploma in archive administration and at least several years' experience. Some knowledge of banking would also be an advantage.

Starting salary will be at least £3,500 p.a. Other benefits include a non-contributory pension scheme and a low-rate staff house purchase scheme.

Please write stating qualifications, experience etc, to :—

Mr. S. R. Maycraft, Midland Bank Ltd., Head Office, Poultry, London EC2P 2BX.

Midland Bank

A Great British Bank